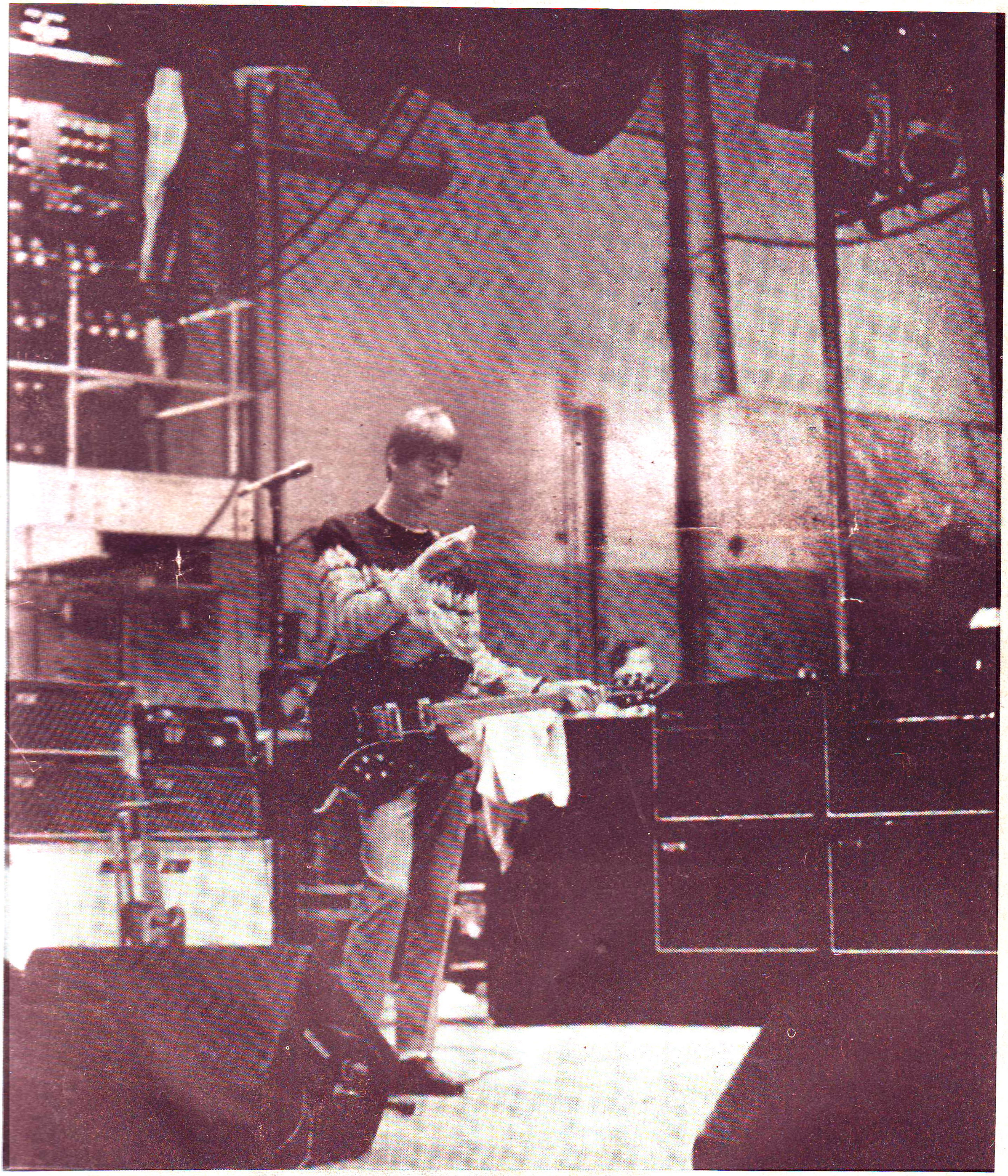
Social Outlook

ISSUE 3 **AN ALTERNATIVE MAGAZINE** 35P



UB40 · DEAD KENNEDYS · THE JAM · CAPT. SENSIBLE · DELTA 5 · MILLIONS OF DEAD COPS · THE VIBRATORS · CONFLICT · PETER AND THE TEST TUBE BABIES....

hello

Dear reader,

apologies for the delay in the appearance of Social Outlook 3, but this was due to two things : firstly, we have been trying to secure National distribution and secondly, we have only just found someone to print it within our budget.

However, that's all behind us now and we hope to provide you with regular issues, that will, hopefully, keep you entertained.

Some of the interviews in this particular issue are a little dated, but we hope that this will not detract from the overall quality of the magazine.

As always we would welcome any articles, photographs and cartoons that you would care to send in.

We would also like to take this opportunity to thank you for your support and to thank everyone who has helped us so far, especially - Community Of St. Helens Trust, Reg, Chris Heneghan (St. Helens Star), Eric Porter, Noel Davies, Brian Preston, Tracy W and special thanks in this issue to Mr. Alan Roby (printers). Cheers, Hugh Jarce.

ATTENTION!

In order to keep Social Outlook going, we urgently need more people to advertise. Our rates are very competitive and all ads reach a National audience.

If you've got anything to advertise, don't waste any more time, send it in today!

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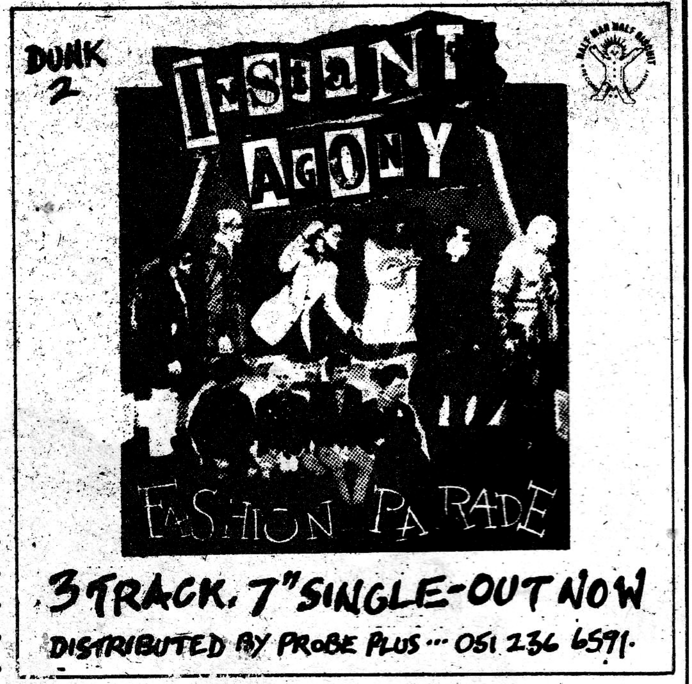

NEWS PAGE

MORE WHIPS AND FURS!

The Vibrators are certainly back with a bang. After successful dates around the country between February and March, they are now planning a series of dates for May. We'll give you more details nearer the time, but amongst dates planned so far are Liverpool Warehouse on Tuesday 17th (when they'll be supported by fellow Anagram stablemates, Pressure) and gig's in Middlesbrough, Preston, Manchester and London are all being lined up.

The band have just recorded their second single for Anagram called "Guilty" though a release date hasn't been set yet.

Identity Crisis

Anarcho-Punk band, The System, whose debut ep found its way into both Sounds and NME Indie Charts, are about to release their second waxing on Spiderleg records.

It's a four track ep and contains - "Identity", "Born To Lose", "S.A.S." and "Let's Be Free". It goes under the heading of "The System Is Murder" and will retail at 90p.

As with the Warfare ep this record has been substantially delayed, though we're not sure about the reason, but, hopefully, Spiderleg records will sort itself out in the not too distant future.

More Testies

Peter And The Test Tube Babies have left No Future and formed their own "Trapper Records". As the band said : "We were sick of them taking 50% for doing nothing. We've done everything ourselves, so we thought we might as well start our own label as well."

The first release on the label is their own "Zombie Creeping Flesh" and is backed by a furthur two tracks including the new "One Night Stand" (cat. no. - Ear's 1)

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It seems that 1983 will be the year of the cassette (especially among punk bands) as they are flooding onto the market.

Besides an abundance of Fanzine labels, many bands are also following suit. Conflict have their own Mortorhate label which has featured (amongst others) the excellent Icons Of Filth and The Subhumans have recently started Bluurg Tapes.

This is an excellent way of undermining record companies and we hope they take off in a big way. Let's see more of the same throughout the year.

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Following on from the cassette theme, here are just a few of the recent releases.

Firstly the St. Helens label "Rotting Bodies Tapes" have just released a few tapes - "The System - 'live' (I.25 inc. p&p from our address) and "Theatre Warfare" by The Extreme (1.00 inc. p&p from our address)

Wigan punk band, The Deceased have a 'demo' tape available for 1 pound and includes a lyric sheet and sew-on badge. It is available from 1 Chapel Fields Lane Hindley, Nr Wigan. Lancs WN2 3QS.

"Assassins Of Hope" also have a cassette entitled 'Slow Motion Suicide' available for a quid from 1 Warren Road, Wanstead, London E.11.

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Fanzines: A brief selection of some of the best.

"Moral Danger" 13p & sae from 48 Chetwynd Road Chilwell, Nottingham.
"IQ32" 30p & sae from - Digger, 6 Judges Drive, Newsham Park, Liverpool, L6 7UB.
"Obituary" 20p & sae from 16 Cold Blow Cresent, Bexley, Kent. DA5 2DS.
"Vague" 30p & sae from Butcombe, Castle Street, Mere, Wiltshire.
"Rockzene" 20p & sae from Chris Coffey, 64 Dale Cresent, Sutton Leach, St. Helens, Merseyside. WA9 4YE.
And not forgetting the best magazine in the world - Social Outlook from address op.

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The System

DEAD KENNEDYS

INTERVIEW

The Dead Kennedys are, arguably, the best 'punk' band to emerge from the states. It IS true to say that they are one of a few bands who inject a little hope into the cancerous arm of punk (on both sides of the Atlantic).

They are a truly honest band and their antics have caught the imagination of spikey tops everywhere with their unchallenged sound.

We went along to interview them at Liverpools Warehouse Club shortly before the U.K. release of "Plastic Surgery Disasters" and although sections of the interview are a little dated, it doesn't detract from the overall theme.

Got your thrash gear on? Then on we gooooo!

Firstly, what was the reason for pulling out of the Fagins (Manchester) gig and opening the tour here?

"Well, actually, I knew nothing about that. I was looking through the tour schedule the other day and that was the first we knew about it...I can't really give a reason."

Last time around in Liverpool you played at the Royal Court, was that a bit of commercialism creeping in? Afterall it isn't the typical punk venue.

"This is more like it, though the Royal Court did have its advantages...there was nobody jumping on stage and getting caught up in the wiring and trying to obtain trinkets. One time someone jumped up on stage and took Klaus' glasses as a trinket. But on the other hand, I couldn't dive into the audience or anything, and the guys in the pit..."

The Bouncers?

"Yeah, they were terrible ...I mentioned the distance from the stage to the audience and one of them snapped 'Iggy (Pop) couldn't jump across and we'll make damned sure you don'T!' "

F***ing hell! That's one of the advantages with venues like this, there's none of the macho bouncer crap.

"Yeah."

What was the change in musical direction following "Too Drunk..." due to?

"There wasn't any actual change, we just put all of our 'thrash' songs on one record. We have quite a few different sounds and we decided to put all our hardcore material on one record. The first album is different to "In God We Trust" and the new album is different again. It grows darker and darker.

I was really suprised to find out that the new album (Plastic Surgery Disasters) hasn't been released over here yet (since the interview it has, of course been released)."

Yeah, in Master Bag (the independent distributors magazine) it had a new album from you advertised as far back as April, what's been the big delay?

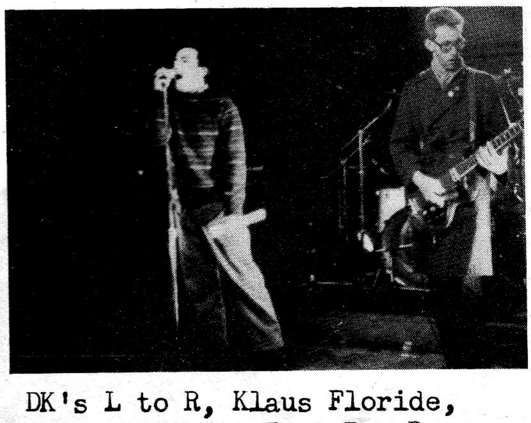
"Ah, that's a bit of a touchy subject at the moment. It really got sorta out of hand. We couldn't agree on how to mix it and I couldn't get the vocals right, it just dragged on and on..."

Has it been a disheartening experience then?

"A little."

Going back to "In God." what was the reason for doing "Bigger Problem"?

"Just to update Califo-



DK's L to R, Klaus Floride, Jello Biafra + East Bay Ray.

rnia Uber Alles really. Jerry Brown's no longer a threat because he's no long -er Governor, but Reagan and Haig have become a very big threat indeed, ya know"

What about "Nazi Punks? Who was that directed at?

"Over in the State's there was always trouble at gig's. People from differe- nt parts of town fought each other....someone said 'why don't you call it Nazi skins', but that wasn't the case, it was everyone. When we came to England for the first time, we played at Brady's (formerly Erics) and an American boxer had just beaten a boxer from Liverpool and everyone was Seig Heiling and chanting abuse just because we happened to be from America. It's all really stupid, ya know?"

How does the American punk scene compare with the British and what do you think are the reasons why the majority of British ba- nds have flopped when they- 've toured America? (Chron- Gen, Anti-Nowhere League etc.)

"Discharge probably got the best response, but they were f***ed about by promo- ters, but as for ANWL, I just can't understand them, they seem like ass-holes to me.

The American punk scene is completely different to the one over here. There isn't anything like the Oi! thing and there aren't any divisions because of the length of your hair."

It's less 'uniformed' clothing wise, isn't it?

"Yeah, the American punks make their own clothes, so it's more individual. They cut the sleeves off shirts and things..."

But that sort of thing used to go on over here ba- ck in '76 and '77.

"Yeah, but it's still different. There is a bit of the British style dress creeping in now, since Discharge toured, with leat- er jackets with spikes (studs) everywhere.

They dance differently too. A lot of the kids like to get up on stage and then dive back into the audience. The dancing's called 'slam' dancing and they sorta thrash about...it's all pretty wild and people often get knocked into and things.

Another reason why the British bands didn't do so well is because they're not allowed to develope because of pressures from record companies. In the States bands have a couple of yea- rs to develope their own distinct sound."

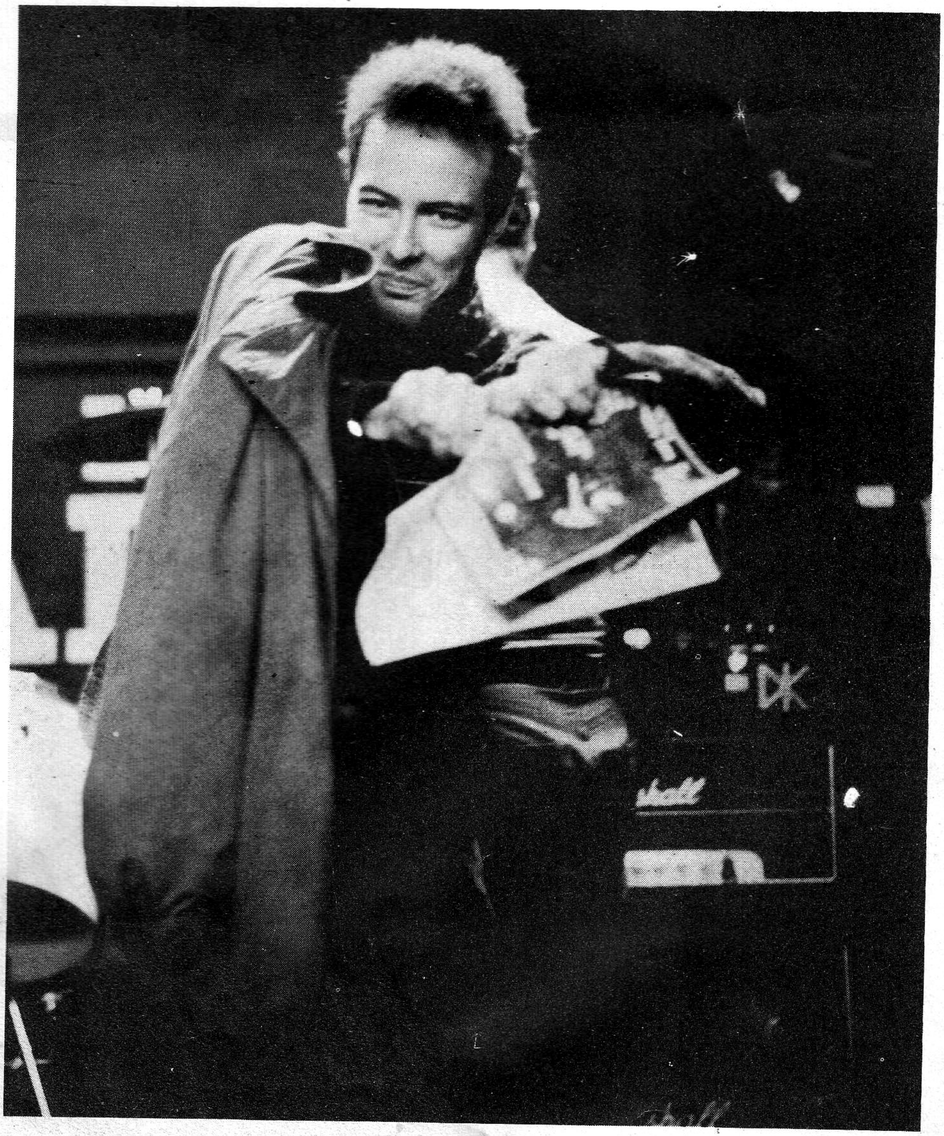
Do you think that Briti- sh bands sound too samey?

"Yeah, you wanna hear Millions Of Dead Cops, they sound like 'In God...' on 78 rpm.

I think a few of the ha- rdcore bands from America are on the verge of breaki- ng over here, such as D.O,A and Black Flag."

What about the Bad Brains? It seems that they are constantly changing from Reggae to Punk.

"They are in the same position as we are - they have several different



Jello Biafra rips into an issue of "Social Outlook".

sounds and they like to experiment. The same with Black Flag, when things get a little too comfortable, they change their image completely."

Do you have many influences then?

"I come from Colorado originally and my parents listened to a lot of classical music. Out there the music is all country and western. Klaus is into R 'n' B, so there's quite a few influences really.

The early punk bands like the 'Pistols and Ramones were brought up on a wider range of music than today's generation of bands. They listened to things like Captain Beefheart, but todays generation grew up listening to the likes of the 'Pistols, so they're much more limited, there's no influences outside of punk...that's why there's so little change now."

You write about Religion but what are you're views on it from a personal point of view?

"I don't believe in Religion on a mass level, more of on a spiritual plane. I don't like things like Jesse Helm's Moral Majority. My father is fairly radical about it as well. My parents appreciate me more for what I am since I moved away."

Any thoughts about standing for mayor again?

"I don't know about that. It'd probably be misinterpreted as a cheap publicity stunt."

As a final point: Do you plan to return to Britain again after this tour?

"Sure."

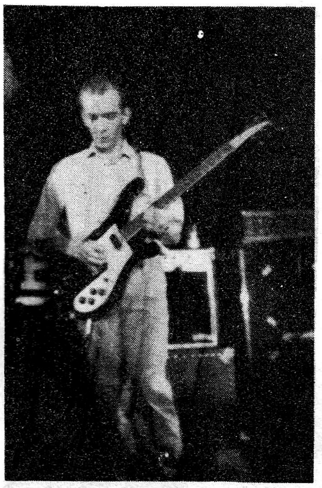
"IT'S TIME TO SEE WHO'S WHO"
THE DEBUT ALBUM FROM 'CONFLICT.'

DELTA 5 — ALIVE!

Formerly with Rough Trade - with whom this fascinating band had several single releases, Delta 5 are now with Pre. The band went through a major transformation inpersonel last year and the only two remaining members of the original line-up are Ros and Beth(an).

Their releases on Rough Trade were all worked as 'one-off's' and a similar formula has been negociated with Pre.

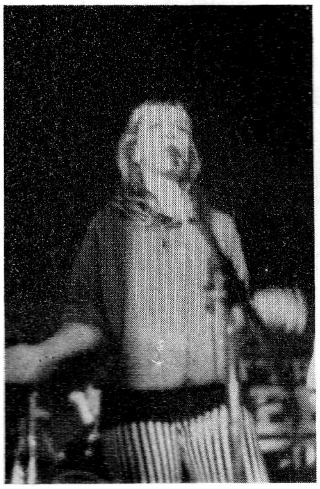
As with most bands of the bands we seem to be talking to these days, progression is the order of the day, especially after the changes in the bands' line-up. However, it's still nice to see that some of the audience at their gig's still expect to hear some of their older material like "Mind Your Own Business", "Try" and "You". We put this to Graeme after a gig - "Oh yeah, but we can't, we won't do those songs anymore. It'd be like John Lydon doing "Anarchy



In The U.K." now."

On stage Delta 5 are no less than exhilerating and have a peculiar knack of raising a smile of pleasure to the saddest faces; something (an ability) which few bands posess, a telepathic joy?

And what with the three girls dancing around all over the place, Delta 5 encourage their audiences to do likewise and it's great fun! No pretentious posing here, it's let yourself go and dance time.



They seem to be regaining their former confidence and can see themselves faring quite well in the future, but it's a lot to do with luck as well as being in the right place at the right time (etc).

So how do delta 5 think they'll do this year?

"Good, I can see things picking up now and with a steady line-up and the deal with Pre and the way we've progressed - I think things will start picking up big again very soon."

Well Delta 5 have always provided lively, inspiring music in the past and with their new found confidence and injected flare, you can rest assured that they'll work damned hard and have a real go.

OUTLOOK CHARTS

INDIE SINGLES CHART. (Bribes for hyping accepted)

1. Depeche Mode...Get The Balance Right (Mute)
2. Aztec Camera...Oblivious (Rough Trade)
3. Birthday Party...Bad Seed ep (4AD)
4. Danse Society...Somewhere Hide (Society)
5. Various...Wessex '82 (Bluurg)
6. The Alternative...In Nomine Patri (Crass)
7. Wall Of Voodoo...Mexican Radio (Illegal)
8. The Nightingales...Urban Ospreys (Cherry Red)
9. Anthrax...They've Got It All Wrong (Small Wonder)
10. Action Pact...People ep (Fallout)
11. Southern Death Cult...Fatman (Situation 2)
12. Meteors...Johnny Remember Me (I.D.)
13. Bauhaus...Bela Lugosi's Dead (Small Wonder)
14. Pigbag...Hit The 'O' Deck (Y)
15. One Way System...Jerusalem (Anagram)
16. Red Alert...City Invasion (No Future)
17. Amebix...Winter (Spiderleg)
18. Yazoo...The Other Side Of Love (Mute)
19. Peter And The Test Tube Babies...Zombie Creeping Flesh (Trapper)
20. Cabaret Voltaire...Fools Game (Crepescule)
21. The System...The System Is Murder (Spiderleg)
22. Sex Gang Children...Beasts (Illuminated)
23. Emergency...Points Of View (Riot City)
24. Instant Agony...Fashion Parade (Half Man Half Buscuit)
25. Dead Kennedys...Halloween (Statik/Alternative Tentacles)
26. Vibrators...Baby, Baby (Anagram)
27. Sex Gang Children...Into The Abyss (Illuminated)
28. Joy Division...Love Will Tear Us Apart (Factory)
29. Conflict...Live At The Centro Iberico (Xntrix)
30. Zeitgeist...Over Again (Jamming!)

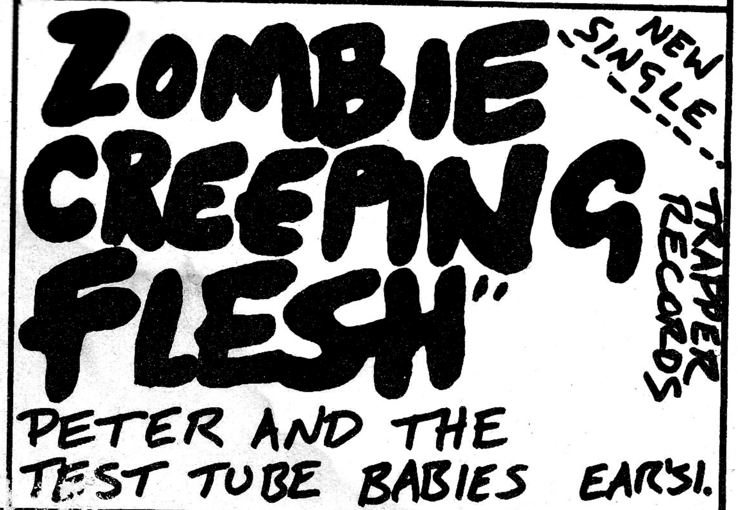
TAPES.

1. Assassins Of Hope...Slow Motion Suicide.
2. The System...The System - 'live'.
3. Rubella Ballet...Ballet Bag.
4. Anti-Establishment...Life's A Rip-Off.
5. Screaming Dead...Western Front.
6. The Deceased...Demo.
7. Wilful Damage...Demo.
8. Various...From Chorley.
9. Acid Attack...Acid Attack.
10. The Extreme...Theatre Warfare.

PUNK.

1. Conflict...Bullshit Broadcast.
2. The System...Thought Control.
3. Omega Tribe...Nature Wonder.
4. Rubella Ballet...Belfast.
5. The Deceased...Boredom.
6. Linus For President...The Profit Margin.
7. Rudimentary Peni...Zero Again.
8. Crass...Reality Whitewash.
9. Subhumans...Mickey Mouse Is Dead

PLAYLIST : Peter And The Test Tube Babies - Zombie Creeping Flesh/ The System - Identity/ Zeitgeist - Ripped/ Linus For President - The Profit Margin/ Icon AD - Fight For Peace/ The Deceased - Boredom/ Flux Of Pink Indians - Progress/ D.I.R.T. - Mother Love/ The Damned - New Rose (live)/ The Business - Suburban Rebels/ Peter And The Test Tube Babies - One Night Stand/ The System - Let's Be Free/ Rubella Ballet - Something To Give/ Vibrators - Wolfman/ One Way System - Jerusalem/ Conflict - It's Time To See Who's Who (Album)/ Instant Agony - Fashion Parade/ Wilful Damage - Aggression/ Birthday Party - Bad Seed ep/ Poison Girls - Lovers, Are They Worth It/ The Extreme - I Can Tell By The Colour Of Your Pubic Hair, You're From Sweden/ Danse Society - Somewhere Hide/ Vibrators - Day They Caught The Killer/ Subversion - Mass Destruction (Part 1)/ Dead Kennedys - Saturday Night Holocaust/ Peter And The Test Tube Babies - Pissed And Proud (Album)/Spear Of Destiny - Flying Scotsman/.



THE JAM INTERVIEW

bruce foxton and Paul weller talk to social outlook sleuths.

(Below)
Paul Weller, Bruce Foxton and the intrepid Reg (Social Outlooks leading authority on the career of The Jam) discuss the finer points of life in an inter -view which took place just a couple of days before the announcement that the Jam would not be continuing working together, and have, now, ceased to do so.

As we didn't know at the time that The Jam were going to split up, it seems quite extraordinary that many of the answers we got (indeed, quetions we asked) had an underlying hint that The Jam's career was due to come to an end sooner or later. Especially as many of the questions we put to Bruce and Paul spanned the whole musical "life" of the Jam. (From the "In The City days when they played places like Eris's, right up to the present day and the future.

However, at the time we were more interested in why the tickets were 5 quid each; afterall, a fiver is a lot of money for people on the dole. There were adverts in the music press right up to, and including, the start of the tour, so it can't have sold out everywhere, surely? Couldn't they keep the price down?

PAUL: "Well we've thought and talked about doing that before, but basically, to be quite honest about it, we need to make a profit, do you know what I mean? Because our main income isn't really through records, but gig's and touring - in this country anyway - so we need to make a profit, and to be honest, mate, that's the reason why. But everythings dear - I'm not going to justify the prices - it is a lot of money, but a packet of fags is a pound, innit?

BRUCE: "You've got the usual things, you know, our equipment, which we have to hire out, has all gone up as well."

The previous nights' show seemed to be a retrospective look on the Jam's' career - is that a pointer towards the bands' forthcoming live album?

PAUL: "Not really, no, we just felt like doing it that way really."

Just for a change?

PAUL: "It's quite relaxing for us as well. The last gig's we've done on this tour have been really good."

I was telling our photographer that you wouldn't be playing any of the old stuff, so I was very suprised when you did "So Sad About Us" and songs like that. I wondered what the hell was going on!

BRUCE: "Yeah, we've been really busy this year, I mean we've only had a few new tracks out. In other words, we'd have been playing "The Gift" set again, which would have been a bit boring."

What about the ep of cover versions that you're supposed to be releasing?

PAUL: "We hope to get that out soon 'cos we finally got around to recording it, so what we're hoping to do is get another single out and put it in a gatefold sleeve."

And what's on the ep?

PAUL: "We've got"move on up" and "Stoned Outa My Mind" an old Chi-Lites song, do you know that one? And there's "War", it's a bit better.

Yeah, I must say I preferred the Edwin Starr version to yours...!

BRUCE: "Yeah, slightly!"

Bruce: "Well, anyway, it didn't turn out, it was a bit rough, but the new one's well on the ghost."

PAUL: "It's great - we've got these girls singing on it...two young girls from a group called "Afrodiziac", two little black girls..."

BRUCE: "They're really good"

How is "Respond" and "Jamming!" doing?

PAUL: "Em, well, respond... I'm just really starting again, I just kept the Questions. I really wanna build up an identity for the label, 'cos before there was a lot of different stuff on it which I don't really think worked in it's favour, so I'm going to try and build up some sort of identity for it. The Jamming! thing is doing okay, it's just still gotta break out of the independent thing, it's only selling...well the bands are only selling 3,000 singles - which is okay - but we'd like to try and break through it really."

What need did you feel there was for setting up "Riot Stories" ? Do you have anything new forthcoming from them or has it totally packed in now?

PAUL: "No its not at all. The main reason I started

it a couple of years ago was that I noticed that there was a lot of people sending poetry and stuff - our fans and people like that - so I thought it'd be a good outlet for that, and I think it's proved that there's a lot of interest there, 'cos we had a lot of good response from it, like people were writing in and wanting to buy stuff: but we're going to concentrate on doing some books for a while - we've got a book on the Small faces coming out and we're gonna do some other stuff - we've got a book on The Jam coming out. Just some interesting books that young people...sorta young culture."

Using strings on the "Bitterest Pill" single, did you realise that you wouldn't be able to do that song live?

PAUL: "Well, we didn't really think about that. In the last couple of years we've tended to just make records and think about that afterwards. I think we probably could if we had more time to rehearse it. I think, maybe, we could do it on stage, but we were dropped in the shit a little bit 'cos our brass players left before the tour, so we had to get this keyboard player in, and he had four days rehearsal."

BRUCE: "Yeah, so we had to go through all the stuff with him."

Do you still enjoy gigging as much as the "In The City" days at Eric's to playing huge venues? Do you still get the same buzz out of it?

PAUL: "I have on this tour, I haven't on previous ones. The last couple of tours have been a real drag. But this tour, all the dates, so far have been really good, a kind of new enthusiasm. I don't know if I enjoy it as much as I did in the old days when they were all club dates - that's just more of a laugh. We'd just go out and it'd be more like us going out and playing was thrown in as well, we used to enjoy that, knoworImean? It was more of a night out."

BRUCE: "Yeah, but more's expected of ya now innit? You know. Now they're payin' to see you, like you said - a fiver to see you, and they want something for it."

PAUL: "There was nothing to really prove in those days (the club days) 'cos it was the first time most people had ever seen us. We'd go out and do whatever we wanted to do, so that's sorta changed now a little bit, but that's inevitable. There's nothing you can do about that if you want to progress and get on. People say that punk should've stayed in the clubs, but who woulda? We wouldn't've done anything, it'd've fizzled out anyway if it hadn't gone any furthur."

What do you think of the "New Punk" thing, do you like any of it?

PAUL: "Not all of it. I think its bringing back many things. I don't know if it's done much for music in particular; there's a few people I really like, like Crass. I think they've got some good ideas, yeah, I think they've got some really good ideas, knoworImean? I like Beki from Vice Squad (don't they all - Ed) she's quite inteligent. And that Cal from Discharge, he seems to be pretty intelligent. But a lot of them, to me, seem to be just bandwaggon-jumpers. A lot of them are around 30 ain't they? It's not exactly young kids, is it? Id be much more sympathetic if they were 17/18, but they're not. Some of them have been around for years. They were probably wearing zoot suits last year or something. Another thing that I've got against it is cellebrating the fact that everyone's in shit street, instead of trying to get out of it - its all songs about how many birds they've had an' how pissed they get, and they hate this and they hate that and there's nothing really positive, you know?"

The Jam's' lyrics are often deep/meaningful and therefore they deserve to be read, but compared to Crass, who you've just mentioned, your lyrics are very acceptable; do you feel that you have to keep with what people expect where acceptability goes?

PAUL: "It's not that, it's down to the persons general character, isn't it? I'm quite willing to be pleasant and willing to get on with people - it's in my character to do that - so there's no point in me trying to write lyrics that are going to be outrageous or the other side of acceptability or something. My lyrics are just my character."

Do you think Crass are saying the same things as you, but in a different way?

PAUL: "Yeah, well, they're probably saying it in a stronger way or something, I dunno, but it's slightly different anyway because Crass take it a little bit furthur, don't they? Which is good, you know, if it's in your character to do that. You see I'm fairly a normal person, so I suppose..."

What do you call normal though?

PAUL: "Well exactly."

Considering the importance of your lyrics, why don't you include them on the sleeve of every release?

PAUL: "I think that most of the time people don't understand them anyway. I'd sooner use a sleeve to show good designs..."

Obviously The Jam have progressed considerably since I first saw them, but what musical direction can you see the band going in in the future?

PAUL: "I'd like to make it a bit more soul, get soul

into it. Get right away from rock.
The Gift was a sort of pointer in that sort of direction...with the real soul feel in it, I'm getting a bit fed up with blaring guitars an' that. It's just that we get roped in with the rock thing and I just think that rock is f***ing dead on its feet - it's just a load of shit - the whole culture, all of it. So I don't really want to be associated with it that's probably why I want to get away from it."
What influences would you say the band have from the soul classics?
PAUL: "I suppose the mainstream stuff like Stak and Mowtown and that, but in recent years, I've discovered lots of old stuff and obscure stuff - like some of the Northern Soul things - there's a geezer who I buy my records off who deals in old records and I've been finding all these really old records and even stuff from the Seventies is real classic stuff. It's just the feeling on the records that gets me. They never ever ever went for the technical side of it all, or quality, it's just the feel and I think that's what's f***ed us up a lot of times. Some of our records - the producers have made us keep in tune and keep itin time and get it technically right and all that and I just think it f***s us up."
So why don't you f*** him

off and get somebody else?
PAUL: "Well we did in the end, but it took us five lps or something! If anything, in the future I'd just like to go for the feel; I don't think people who buy records listen to if its in tune or if it's in time, I don't think they really care about that - just care about what it means to them at the time, knoworImean? It's an instantaneous thing. You hear a record, you don't just listen to the guitarist or anything, you listen to what the feel is, you know...?"

[redacted]

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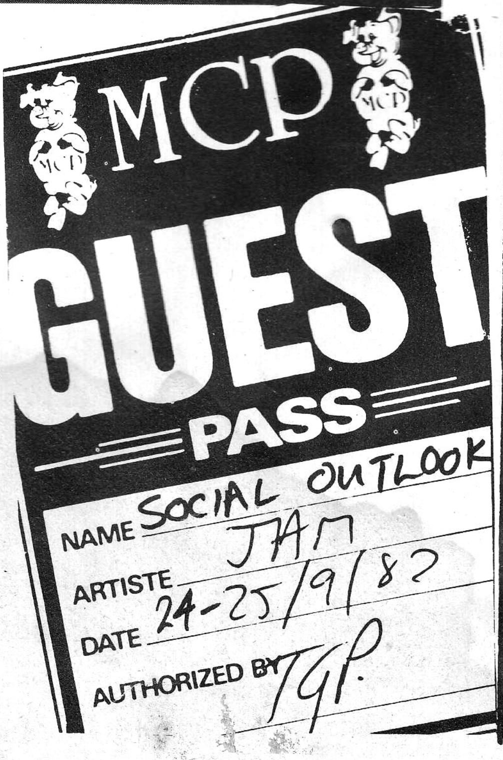
The "feel" is how you play the guitar too though...
PAUL: "Yes, but what I'm trying to say is that you pick up on things like that afterwards, the initial thing when you hear a record is just the feel of it isn't it? I mean you don't even catch the lyrics do you?
Admittedly, on first hearing "The Bitterest Pill" I did feel saddened, but that was a tearjerker....
PAUL: "Yes. I really tried to get a lot of feeling into that, the lyrics aren't particularly important, it's just to get the feeling in the vocal, and I think it comes accross."



PISSED AND PROUD (AGAIN)

The Newtown Neurotics and (would you believe) a Punch and Judy man fresh from Brighton Beach provided the support for the Test Tube babies, though both only received luke warm applause.

The 'Neurotics are simply not all they've been hyped up to be and only the familiar songs such as "Mindless Violence" and "Kick Out The Tories" really hit home. The highlight of their set was a rewrite of the Members' "Solitary Confinement" retitled "Living With Unemployment".

After a brief interlude the Punch and Judy man gave us fifteen minutes of fairly amusing script, but I was eagerly awaiting the 'Testies.

"If anybody's seen an ugly little get with a big chin and spots, can you tell him to get on stage" yelled Trapper as he took to the stage and was quickly followed by vocalist Peter who announced 'here he is, the sex symbol of punk' and before you could blink the 'Test Tubes were tearing into their first number, "Moped Lads".

The testies are ugly, totally stupid and obscene - in fact everything they think punk bands should be.

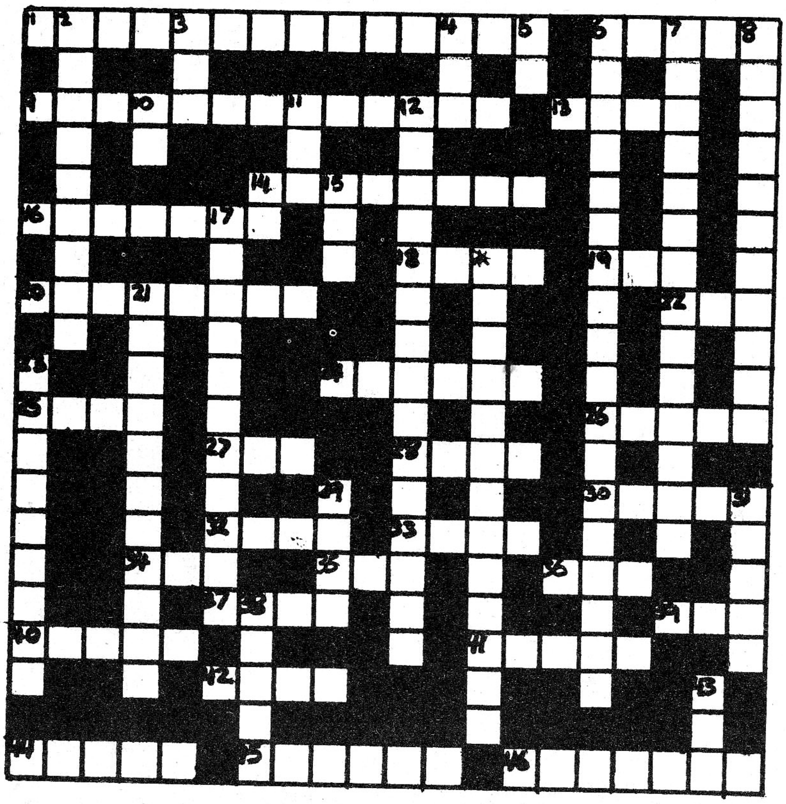
I first took a liking to them when they supported the Dead Kennedys at Liverpool Warehouse last December and now I can't get enough of them (musically speaking, of course!).

They are a real fun band and provide an excellent tonic for depression.

They also knock spots off any punk band in the country with excellent songs such as "Banned From The Pubs", "Transvestite" and "Run Like Hell"
So up your anal passage!!

CROSSWORD.

COMPETITION



In both issue 1 and issue 2 there were printing errors on the crossword page.One clue wás missing from issue 1 and there were two missing from issue 2.We will,of course,endevour to make sure that no such errors occur again.

The Editors.

....

Clues Accross...
1.Blitz command(5,9) 6.Sean Purcells' old band; 9.They cut a long story short(7,6); 13.It marked the end of WWII(1,3); 14.They turned the world day-glo(1,3,4); 16.Weapons from Anti-Pasti(3,4); 18.Ranking band(4); 19.Strange?(3); 20.Ceremonialists(3,5 22.Every mouth has two of these(3) 24.They danced the night away(6); 25.Clashs' prisoner looked for one of these(4); 26.Arm like?(5); 27.They questioned "Who is innocent(3); 28.Terminated Kennedys(4); 30.Gordon was one(5); 32.Are we not men?(4); 33.Labours' Tony(4); 34.This Midge had no regrets(3); 35.Terrible manners(3); 36.The Dickies were driven into this condition(3); 37.They stared at the rude boys(4); 39.999 song x3(3); 40.Smokie lived next door to her(5); 41.Altered Images' small person(5); 42.They didn't eat bricks(4); 44.They rocked the Casbah(5); 45.They knew their product(6); 46.Nutty people.

Clues Down...
2.They f***ed a mod(9); 3.Stewart(3); 4.Ramone x 2(3); 5.Cooder(2); 6.They smashed a telecaster through a television screen(9,4,5); 7.Got a sister in Europe(10,4); 8.Early Cortinas single(7,4); 10.Opposite to yes(2); 11.Drinks are served from behind here(3); 12.Epileptics caught this(4,3,2,6); 14.More than Discharge(1,1); 15.Slits person(3); 17.Slade frontman(5,6); 21.Sang about a blue boy(5,5); 23.Necessary logig(9) 29.Rub-a-dum-dum(4); 31.XTC made plans for him(5); 38.They were sick of you(5); 43.Jon Andersons supergroup(3).

This issues deliberate mistake is marked with an asterix - the clue is -
* Down.They took flight(1,7,5).

Simply fill in the crossword,cut it out and send it to "Social Outlook" c/o 26,Robinson Place,St.Helens.Merseyside.WA9 1BJ.

This issues prize is - win 5 records on the Crass label (except You can be you by Honey Bane).Send your entry and choices to the above address.The first 5 correct entries will recieve the prizes.

We've made this crossword a little easier as the first two must have proved too difficult.

Good Luck.

Back Issues:

Still available are issues one and two.Send 40p per issue (inc. post and packaging) to the address on page two.

Issue 1
Interviews with - Altered Images
+ Chron-Gen
Plus features on - The System
+Crass.
Plus videos/books etc.

Issue 2
Interviews with - Rudi/Cabaret Voltaire
Flux Of Pink Indians
Altered Images (part 2)
Plus a great deal more.
Order a copy today!

CAPTAIN SENSIBLE

WE MANAGED TO CATCH THE LOVABLE CAPTAIN SAUNTERING AROUND LIVERPOOLS' ROYAL COURT AT THE NEXT TO LAST GIG ON THEIR RECENT UK TOUR A COUPLE OF WEEKS BACK. WE CORNERED HIM IN THE BAR (Hmmmm) WHERE THE UN-SENSIBLE ONE WAS SURPRISINGLY SERIOUS, THEN AGAIN, AFTER ALMOST COMPLETING A NATIONWIDE TOUR, LEVITY IS ONE OF THE LAST THINGS ON THE CAPTAINS MIND.

QUITE OBVIOUSLY BEING PHYSICALLY EXHAUSTED, THE CAPTAIN PLEADED "DON'T ASK ME ANYTHING TOO HARD" (Be gentle with me? -Ed.).

WHAT WAS THE TOUR LIKE ?
"It was hell"(!)

WHERE DO YOU REMEMBER THE MOST - WHERE DID YOU HAVE THE BEST LAUGH ?
"Everywhere's been extremely stupid! Extremely chaotic! Everywhere we've played.... every night we've done has had it's own stupidity!"

HOW IMPORTANT IS TOURING TO THE DAMNED ?
"It's important to me, I don't know about other groups, I don't know why a lot of other groups don't tour - I can't understand people gettin' fed up with it."

YOU COULD NEVER SEE THE DAMNED STOPPING TOURING ?
"No. No. We give up touring then we give it up, full stop."

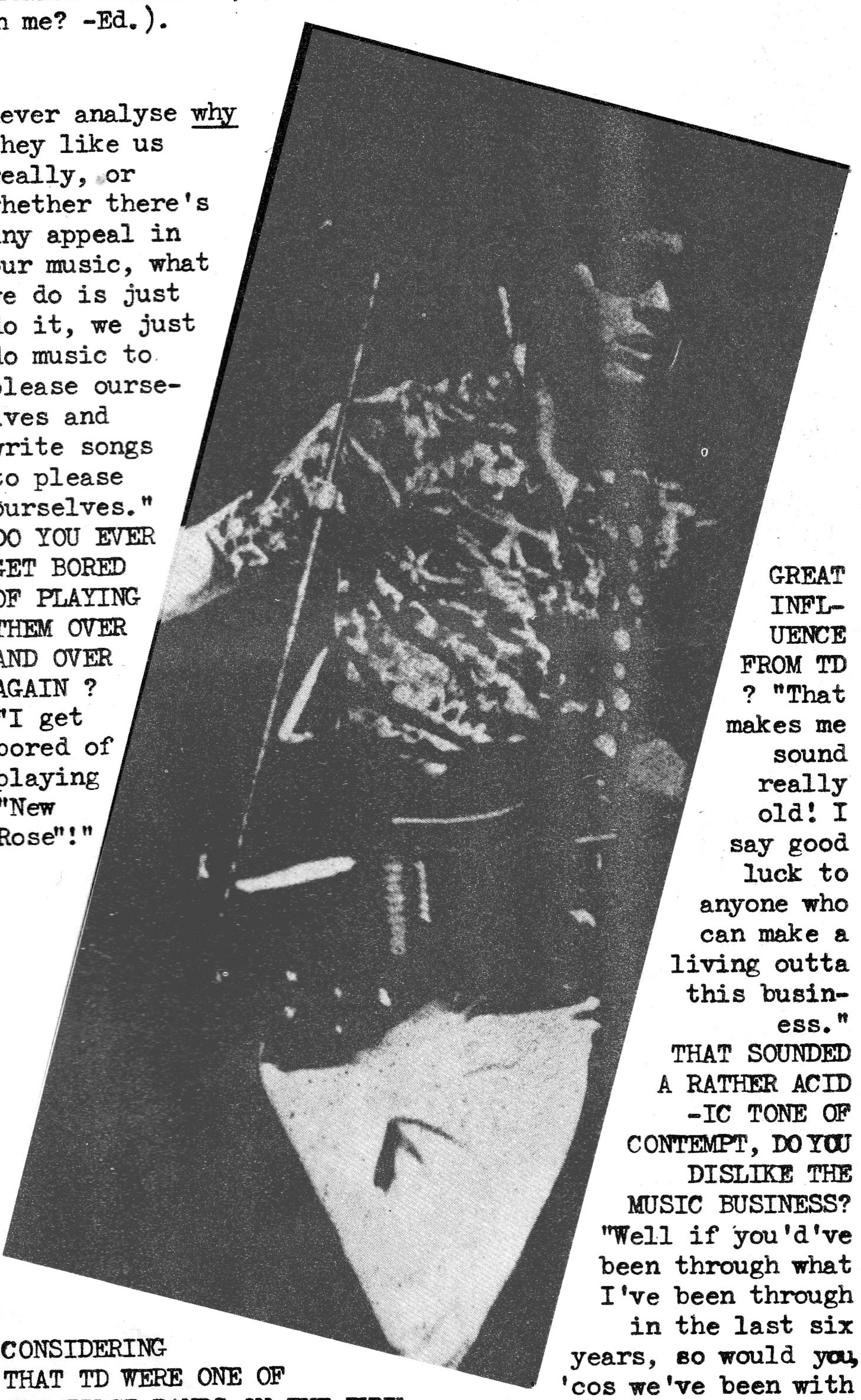
YOU COULD NEVER SEE THE DAMNED BECOMING JUST A STUDIO BAND ?
"No, because...I think we're lucky; I think we're good in studios and I think we're good on stage as well. Some groups can do it in a studio but they can't do it on stage and vice versa."

WHY DO YOU THINK THAT TD's FANS HAVE BEEN SO LOYAL OVER THE YEARS ?
"'Cos we're the best!"

YOU REALLY THINK SO ?
"Yeah, an' we're brutally honest; we're always totally honest and I think that people know that."

WHAT DO YOU THINK IT IS THAT ATTRACTS PEOPLE TO TDs' MUSIC ?
"No idea! Well you see, I think we're lucky to have an audience like that, I never analyse <u>why</u> they like us really, or whether there's any appeal in our music, what we do is just do it, we just do music to please ourselves and write songs to please ourselves."

DO YOU EVER GET BORED OF PLAYING THEM OVER AND OVER AGAIN ?
"I get bored of playing "New Rose"!"



CONSIDERING THAT TD WERE ONE OF THE FIRST BANDS ON THE PUNK SCENE, WHAT DO YOU THINK OF ALL THE OTHER BANDS WHO HAVE SINCE THEN AND TAKEN SUCH A GREAT INFLUENCE FROM TD ? "That makes me sound really old! I say good luck to anyone who can make a living outta this business."

THAT SOUNDED A RATHER ACIDIC TONE OF CONTEMPT, DO YOU DISLIKE THE MUSIC BUSINESS?
"Well if you'd've been through what I've been through in the last six years, so would you, 'cos we've been with three labels - this is our fourth, Bronze - we've had Stiff, Chiswick; and NEMS did one single

CAPTAIN SPEAKING

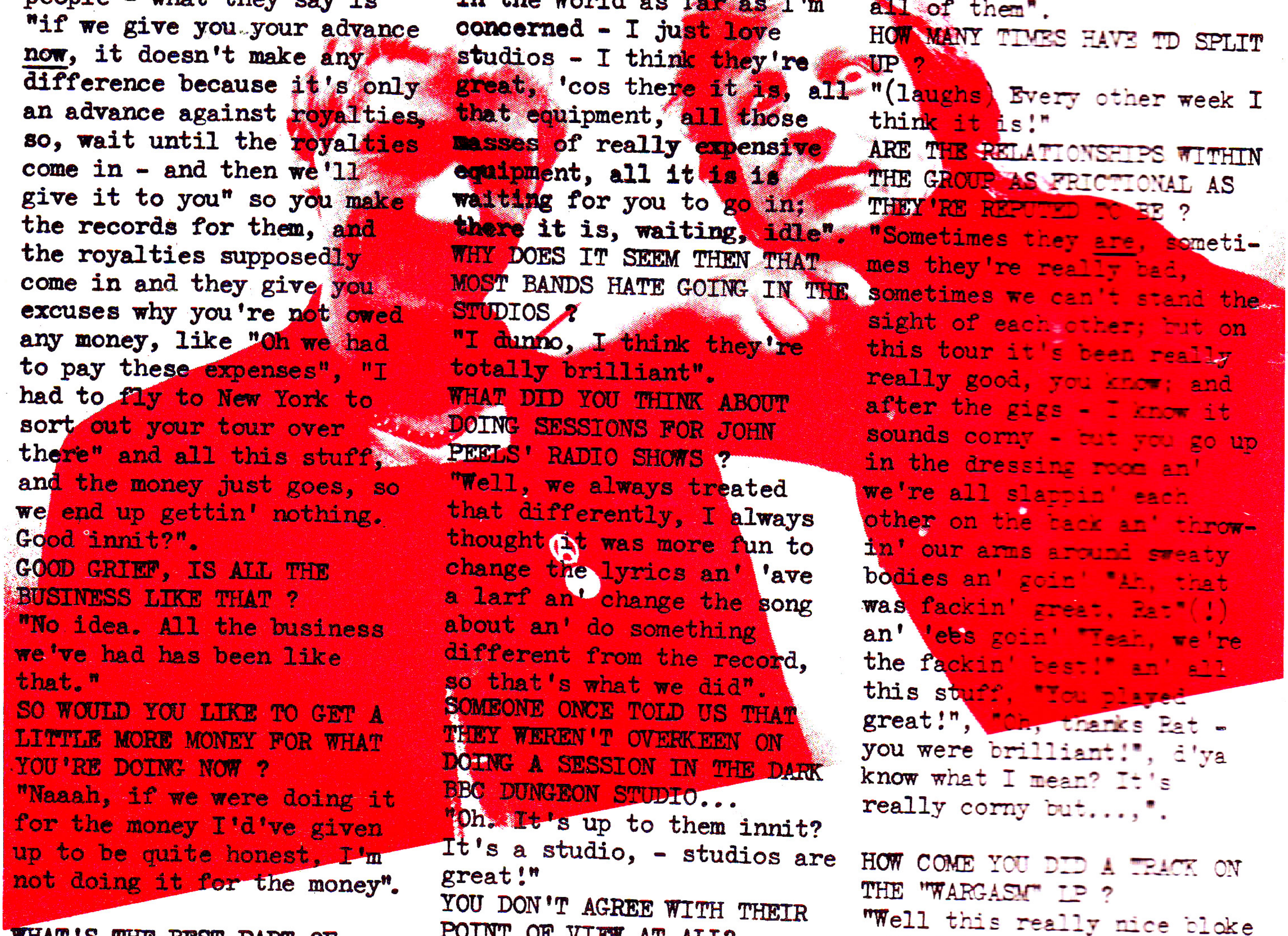
with us; and most people think that TD must be loaded, right?, an' we get big fat advances an' big lump sums every year or so, but with Stiff and Chiswick TD never recieved an advance once, they never recieved any advances. Occasionally we got, like, a hundred pounds, but that isn't the thousands that people think we get; an' what they said to us was - and they don't half tell some bloody lies these people - what they say is "if we give you your advance now, it doesn't make any difference because it's only an advance against royalties, so, wait until the royalties come in - and then we'll give it to you" so you make the records for them, and the royalties supposedly come in and they give you excuses why you're not owed any money, like "Oh we had to pay these expenses", "I had to fly to New York to sort out your tour over there" and all this stuff, and the money just goes, so we end up gettin' nothing. Good innit?".

GOOD GRIEF, IS ALL THE BUSINESS LIKE THAT ?

"No idea. All the business we've had has been like that."

SO WOULD YOU LIKE TO GET A LITTLE MORE MONEY FOR WHAT YOU'RE DOING NOW ?

"Naaah, if we were doing it for the money I'd've given up to be quite honest, I'm not doing it for the money".



WHAT'S THE BEST PART OF BEING IN TD? WHAT DO YOU ENJOY MOST?

"Emmm, I think...the privilege of being allowed to go into a recording studio and make whatever music you want; I think it's fabulous, I'm really lucky to be allowed to do that".

WHAT'S SO GREAT ABOUT GOING INTO A STUDIO ?

"It's the ultimate in creativity; you see, what's in your mind....you just go in and if it ends up on the tape at the end of the day, great. Sometimes it turns out exactly how you want it you know, and that's really satisfying; it's better than watching TV or doing anything; it's just the best thing in the World as far as I'm concerned - I just love studios - I think they're great, 'cos there it is, all that equipment, all those masses of really expensive equipment, all it is is waiting for you to go in; there it is, waiting, idle".

WHY DOES IT SEEM THEN THAT MOST BANDS HATE GOING IN THE STUDIOS ?

"I dunno, I think they're totally brilliant".

WHAT DID YOU THINK ABOUT DOING SESSIONS FOR JOHN PEELS' RADIO SHOWS ?

"Well, we always treated that differently, I always thought it was more fun to change the lyrics an' 'ave a larf an' change the song about an' do something different from the record, so that's what we did".

SOMEONE ONCE TOLD US THAT THEY WEREN'T OVERKEEN ON DOING A SESSION IN THE DARK BBC DUNGEON STUDIO...

"Oh. It's up to them innit? It's a studio, - studios are great!"

YOU DON'T AGREE WITH THEIR POINT OF VIEW AT ALL?

"No. There's no difference between a John Peel studio and any other studio. All studios are the same. Same equipment, same tapes, same desk, same everything. It's just the fact that you don't have to do John Peel sessions - I suppose that's what they're talking about - you don't have to do a John Peel session, it's just like an "extra" sorta-thing; I think it's good to do".

WHICH OF THE NEWER PUNK BANDS DO YOU LIKE ?

"Howdoyamean? Musically or as people?"

MUSICALLY.

"Musically, very little".

AND AS PEOPLE ?

"As people, I like nearly all of them".

HOW MANY TIMES HAVE TD SPLIT UP ?

"(laughs) Every other week I think it is!"

ARE THE RELATIONSHIPS WITHIN THE GROUP AS FRICTIONAL AS THEY'RE REPUTED TO BE ?

"Sometimes they are, sometimes they're really bad, sometimes we can't stand the sight of each other; but on this tour it's been really really good, you know; and after the gigs - I know it sounds corny - but you go up in the dressing room an' we're all slappin' each other on the back an' throwin' our arms around sweaty bodies an' goin' "Ah, that was fackin' great, Pat"(!) an' 'ees goin' "Yeah, we're the fackin' best!" an' all this stuff, "You played great!", "Oh, thanks Pat - you were brilliant!", d'ya know what I mean? It's really corny but...,".

HOW COME YOU DID A TRACK ON THE "WARGASM" LP ?

"Well this really nice bloke called Marcus (Featherby, of Pax Records and Sheffield Marples fame) came up and asked me to do it; I know it sounds a bit strange but he's a nice bloke and he asked me to do it and he explained what it was about; he played

me the track "Wargasm" and he said "You must listen to this, I mean it's really moving" an' all this stuff, and I listened to it an' I thought "Yeah, this is really good".

WHAT ARE YOUR PERSONAL TASTES IN MUSIC ?

"I like loads an' loads of different stuff, I like anything that's done really well; I hate Disco music, I hate Country 'n' Western, I hate Reggae, but anything else - if it's done well - I like it. I can appreciate Shirley Bassey an'..."

OPERA??!!

"Nah, Opera's another one, an' I hate Classical music, but I like Abba and I like Motorhead and I like The Electric Prunes an' all sorts of wierd...well - not wierd - I like anything that's extreme (!); I mean, Abba's extreme pop, and Motorhead are extremely turgid Heavy Metal, an' I can appreciate that (!), I mean nobody "out-Motorheads" Motorhead!"

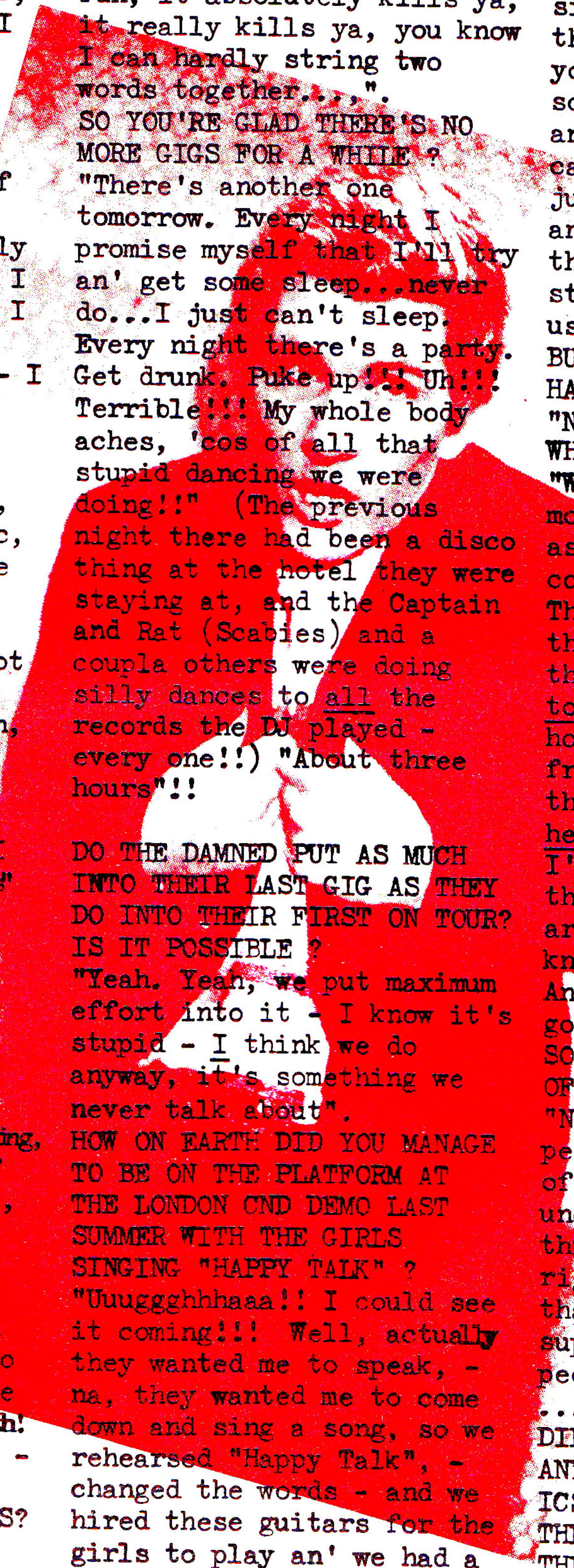
WHADAYA MEAN?

"Nobody "out-Motorheads" Motorhead? Nobody can be better at being Motorhead than Motorhead - I mean, they are the most extreme, dirty, vile, moronic-sounding, loud, Heavy Metal, load of tossers that I've ever met, you know!!?? They're brilliant! I think they're great! I think they're absolutely marvelous human beings! They're a credit to the Human race! I mean, ole Lemmy's losing so many teeth! Every other one's a blank! - a gap!"

YOU REALLY APPRECIATE CHAOS?

"Yeah, I like things that don't run too smoothly!" (he laughs)...

WHAT'S YOUR IDEA OF A GOOD LAUGH ?



"A good caper? - Goin' on tour! That's the ultimate fun, it absolutely kills ya, it really kills ya, you know I can hardly string two words together...".

SO YOU'RE GLAD THERE'S NO MORE GIGS FOR A WHILE ?

"There's another one tomorrow. Every night I promise myself that I'll try an' get some sleep...never do...I just can't sleep. Every night there's a party. Get drunk. Puke up!!! Uh!!! Terrible!!! My whole body aches, 'cos of all that stupid dancing we were doing!!" (The previous night there had been a disco thing at the hotel they were staying at, and the Captain and Rat (Scabies) and a couple others were doing silly dances to all the records the DJ played - every one!!) "About three hours"!!

DO THE DAMNED PUT AS MUCH INTO THEIR LAST GIG AS THEY DO INTO THEIR FIRST ON TOUR? IS IT POSSIBLE ?

"Yeah. Yeah, we put maximum effort into it - I know it's stupid - I think we do anyway, it's something we never talk about".

HOW ON EARTH DID YOU MANAGE TO BE ON THE PLATFORM AT THE LONDON CND DEMO LAST SUMMER WITH THE GIRLS SINGING "HAPPY TALK" ?

"Uuuggghhhaaa!! I could see it coming!!! Well, actually they wanted me to speak, - na, they wanted me to come down and sing a song, so we rehearsed "Happy Talk", - changed the words - and we hired these guitars for the girls to play an' we had a routine worked out an' all that sort of stuff, and when we got down there they said that Michael Heseltine or someone had put a ban on music and any form of singing or entertainment on the stage, so they said "Oh you can't go on and sing a song, you'll have to go on and do a speech", and I can't do speeches and so we just went and did it anyway, and, like, we were expecting the police to rush the stage, you know, and drag us off"(!)

BUT THANKFULLY THAT NEVER HAPPENED...

"No! We got away with it!".

WHAT ARE YOU MOST AGAINST ?

"What? In the World? (He moves his hands in a gesture as if he's about to start counting on his fingers!) There's so many things isn't there? I really reckon that the Human race has gone totally mad to be quite honest. It upsets me and it frightens me; but, you know, they've got a brain and a head an' legs an' ears like I've got them, why do they think so differently? Why are they so cruel and...you know...horrible? I'm fair. And the whole system has gone completely beserk."

SO IN A WAY YOU HATE A LOT OF THE HUMAN RACE ?

"No; there's a lot of nice people about. The majority of people are really selfish, uncaring...; Because all this is done in our name, right?, all these things that governments do are supposedly done for the people...I find it incredible ....they've gone maaad".

DID YOU FIND THAT CRASS HAD ANY INFLUENCE ON YOUR POLITICS WHEN YOU WORKED WITH THEM PUTTING A SINGLE OUT ON THEIR LABEL ?

"Naw, the reason I got involved with Crass in the first place was because I

thought "Here's someone who thinks the same as I do"."

ANARCHISTS ?

"Well no, I don't call myself an anarchist, but about 90% of what they say I totally agree with, the only thing I don't totally agree with is their solution".

DO THEY HAVE A SOLUTION ?

"Yeah - it's called Anarchy".

AS FAR AS ANARCHY GOES THOUGH, THERE'S NO BLUEPRINT OF HOW SOCIETY WILL RUN IN AN ANARCHIST FREE SOCIETY, SURELY?

"I think that what they believe is that if you educate people and don't fill 'em full of crap from the day they're born, then everyone would be a lot kinder an' fairer to each other and you won't have to have police forces and rules and governments. I think thats what they're saying, and I'm afraid that I don't have that much faith in the Human race, I think you'll have to have some sort of..., I mean, you can't have people going round killing people, can you? I basically think it's all....; I'm just a boring ole Socialist; but I think that if we get a good "leftie" government in I think they'd sort out quite a few of the problems. You can't look at it as a British "nationalist" thing, right?, "Let's sort Britain out", knoworImean? You've gotta think of it as a World situation an' then you won't 'ave no wars 'cos..., I've got nothing against the Argentinian working class people - they're probably very nice people - I got nothing against the Russian farmer - or the Russian librarian, yet I'm supposed to have; I'm supposed to hate 'em; I don't understand it. It all seems so obvious to me. I just can't understand why other people can't see it. I just want someone to tell me just WHY I should hate the Russian people - why should I? - 'cos I just can't understand why. Rats' dad went to Russia and said they were lovely people."

HAVE YOU GOT A PERMANENT ABODE NOW ?

"At the moment I'm living wiv me mum an' dad - I don't spend much time there 'cos I work a lot. I do too much work".

WOULD YOU SAY THAT THE "STRAWBERRY" ALBUM IS THE BEST FROM TD YET ?

"Would I say that? It depends on what you're looking for dunnit? I mean, I really do love the first album and I really love "Machine Gun Etiquette" and there's bits of the "Black Album" I like, but I like all of the new album, but they're all different albums - different kinda stuff, you know? - I really do like the "Strawberry" album, its turned out almost exactly how I wanted it - Im really proud of it!"

DO YOU ALL COME TO AN AGREEMENT OVER IT ?

"Nah, its a battle, a battle of wills in the studio - a complete battle, - arguments, tension, all sorts of things. Thats what happens when you get......, most groups have a leader, TD don't have a leader, TDs got five individuals who battle it out."

ARE THERE ANY FORTHCOMING RELEASES FROM THE BAND DUE?

"Well we've got a load of stuff written 'cos we've got five songwriters now; - its crazy! We all write individually, I do co-write with Dave an' Rat sometimes, but most of the stuff we write individually; and we've got five songwriters and just too much material, which is a tragedy, that's why we're doing another double for the next album - 'cos we've got too much stuff - you've gotta get rid of it - I can't write any more songs until we get rid of the old stuff 'cos I'm still full up with the "old stuff" that no-one's heard yet!"

DO YOU THINK THAT THE LATEST ALBUM REPRESENTS HUGE CHANGES FROM TDs' PREVIOUS MATERIAL?

"Well it probably does dunnit? The Strawberry album's different from "Damned Damned Damned" innit? I didn't have much to do with the first two albums - I went in an' played me bass and was told to sit in the corner an' shut me mouth, basically, they said "Have this bottle of cider Captain, an' shut up an' let me do it; I'm the talent, you're the bass player"."

HAS THERE BEEN ANY JEALOUSY OVER YOUR SOLO CAREER FROM THE REST OF THE BAND ?

"No, no I don't see any".

SO THEY TREAT IT AS A BIG JOKE ?

"Yeah, yeah (laughs), there's no jealousy, its just that they take the piss outta me something wicked! You walk into a....say you walk into a Fish & Chip shop on the way home - an' Rat's up there at the counter...if I walk in after him he'll say "Look! It's Captain Sensible!" at the top of his voice, right, and all faces turn 'round and ......f***ing wanker!!".

DO YOU HAVE MANY MORE SMALLER KIDS COMING TO TDs GIGS NOW, IN LIGHT OF YOUR SOLO CAREER ?

"No, no more than usual, like when we're playin' at places where you can get younger kids in, they've always come, every tour we've ever done - we've always 'ad 'em - ten years old! - It's really bizarre! Good luck to 'em!"

WHAT PLANS DO TD HAVE FOR THE FUTURE? ANY AMBITIONS CAPTAIN?
"I'M fairly happy with the way things are going at the moment. I'm just happy to be allowed to go in studios, and I'm happy to go out touring and do a little bit of production on the side - I want nothing else but that. I want never to get into anything else. I'm incapable of it you know, my only talent in the World, right, is playing the guitar an' writing an' singing - that's the only thing I can do, - you get me on anything else and I can't do it - I can't draw, I can't paint, I can't write poetry, I can't do nuffing. Really untalented! I am! I mean I can't multiply or add or nothing. I can't write, I can't spell, knoworImean? But I can write songs - I think(!)".
WHAT'S YOUR FAVOURITE SONG THAT YOU'VE EVER WROTE ?
"I like "Smash It Up" a lot. The first part of "Smash It Up" is...you know the little guitar part...(the intro)... that had words on it originally and I wrote that the day Marc Bolan died, that, the intro, and it (the rest of the song) was a seperate piece - it didn't actually go on, the second piece - but I thought I'd use it and stick it on, so I chucked it on, and it had words, it was terribly mournful, really really terrible - we couldn't use it because it was so upsetting; and it was really corny but I meant it".
YOU REALLY ADMIRED MARC BOLAN ?
"Yeah, 'cos he was good to us".
YOU MET HIM ?
"We toured with him - he let us support him on a tour, and he looked after us, and he let us travel in the coach and he used to come up to us every day and give us tips on how to get a recording contract an' how to deal with your record company - how to tune your guitars first! (laughs) And he used to make sure we had a sound-check, he wasn't at all big-headed".
AND PRESUMABLY TD DO THE SAME FOR THEIR SUPPORT BANDS NOW ?
"I hope so yeah, they don't travel on our coach, but if they've got any trouble I always sort it out for them".
WHERE DO YOU THINK THE PRESENT MUSIC SCENE'LL BE IN, SAY, 10 YEARS TIME ?
"F*** knows! No idea - I've no interest at all!"
WHAT ON EARTH MADE YOU DECIDE TO BE A PUNK BAND ?
"We didn't, did we? We just formed a band and got roped into the whole big thing..."
IS THAT THE WAY YOU GO THROUGH LIFE - GETTING ROPED INTO THINGS!!???
"No, we just got roped into the punk thing; we didn't form it and say "Lets make a punk band", 'cos when we formed TD there was no movement; when we formed the band, all there was, was a general feeling in the air of discontent with the way things were going, but nobody said "Lets have a big movement and form punk groups"."
DO YOU STILL FEEL DISCONTENT WITH THE WAY THINGS ARE GOING ?
"Yeah, I think things are worse than ever!"
WORSE THAN WHEN YOU STARTED ???!!
"Nah, a couple of things have changed for the better; for example, a pop star is something to be sneered at - and quite rightly; and people don't go around behaving like bigheads any more, you know, the untouchable pop star an' stuff, wiv his tight trousers on wigglin' 'is bum at the audience, with a bevvy of groupies, knoworImean? It's f***in' toss all that, f***in' big black limosines".

ARE YOU CONSIDERING MAKING ANY MORE SOLO RECORDS ?
"Oh yes please! (laughs) yeah; but I reckon TD are going to do well and I won't have much time to do that solo stuff. I really reckon that..., hmmmm".
IN A LONDON MUSIC PAPER INTERVIEW A WRITER PREDICT-ED TD TO BE THE NEXT ADAM & THE ANTZ!!! HOW DO YOU REACT TO THAT!!??
"Help!! (laughs) No thank you!! Obviously you're in it to sell records, and I wanna sell as many records as possible but not so as we get more money or...., just so that...well...its nice to...., and I'm in the business to sell records. I think we make better records than other people, I really do. I think people are intellig-ent if they buy our stuff! We work really hard at it in the studio - we really do sweat over our stuff - I'm happy with it, I don't care what anyone else in the World thinks - it certainly doesn't bother me if the NME doesn't like it'".

CONFLICT

Conflict/Omega Tribe/The System (St. Helens)

I had always found the inhabitants of St. Helens to be apathetic in their attitudes to concerts (especially where punk is concerned) but thankfully, they turned out in their numbers to witness what was to be the best gig that the town had seen for years. In fact I can't recall a better gig in the town ever!

On the bill were three of the country's top punk bands who reflect everything that is still exciting in the movement.

First on stage were the System, who have emerged from being a humble cover band to be one of the best in their field. Most of you will know them for their work with Flux Of Pink Indians, but they are far from a mere 'support' band. They have a wide range of sounds varying from thrash to some of the most tuneful punk around.

They are, perhaps, the most popular punk band in St. Helens at the moment, as was evident from the audience reaction, and it must surely be only a matter of time before they sweep the nation. They've alreadt had one ep released (Warfare) containing their most popular anthem to date, The Dogs Of War and with songs such as Let's Be Free, Identity and Thought Control, they are bound to go a long way.

I'm unfamiliar with Omega Tribe, this being the first time that I'd seen them, but they impressed me and most other spectators greatly. Again they have a good selection of tunes and paces that are, at times, reminiscent of the Jam (circa In The City). They pounded through their excellent set, though few people bothered to dance, but chose to sit and take in what the band had to say.

Omega Tribe are a trio of excellent musicians that stand out like a donkeys plonker when compared with most of the punk dross about at the moment and are part of a new breed that are going back to basic's to rejuvinate the dying punk scene. Hope to see them again, soon.

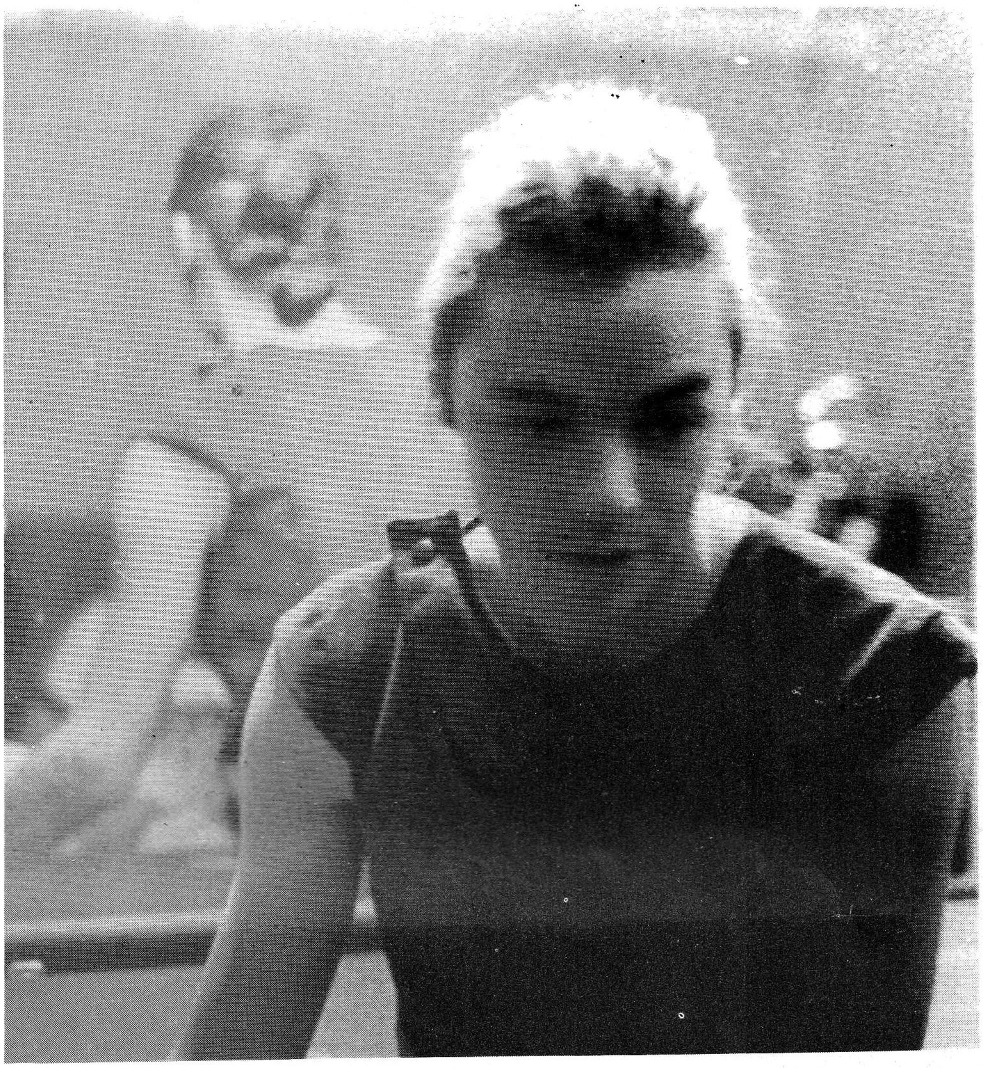
Conflict took the stage to a mixed reaction, but tore through a breathe-taking set that left many gawking in amazement. They are far from the Crass clones that the music press would have us believe, but, instead deliver a broadside of some of the most inspiring punk around. Bullshit Broadcast, Meat Means Murder and Conflict were simply amazing slices of high velocity thrash that made you feel glad to be alive!

This review may seem like a series of adjectives praising three bands, but they all deserve it. From the opening barr's of the Systems Thought Control right through to Conflicts encore of Kings and Punks, there was never a dull moment. I only wish that every gig that I go to these days could be half as good as this was!

Laura Norder.

UB40's Jim Brown describes the view from the drummers seat

UB44



WITH THE NEW LP OUT, HOW DO YOU FEEL ABOUT THE RELEASE OF THE SINGLES ALBUM ON GRADUATE RECORDS ?
"We're not very happy about it, its a rip-off. Because Graduate said that they released it because the tracks were deleted and it was the only way people could get hold of the tracks but apart from two tracks everything else was on albums, so we think they're getting ripped-off by buying it".
SO YOU'RE OPPOSED - QUITE STRONGLY - TO THE EXPLOITATION OF YOUR FANS ?
"Oh yes".
DO YOU THINK THAT COMMERCIAL SUCCESS HAS SEPERATED YOU FROM YOUR STREET-LEVEL ROOTS?
"No. No not at all. You see, the thing is that we all still live in the same area and we still do the same things, we're not seperated from them because we're not there as often".
IT HASN'T EVEN CHANGED YOUR ATTITUDE TO ANYTHING, 'COS DOUBTLESS YOU GET A HIGH CASH RETURN FROM WHAT YOU DO.
"No not that much really, I mean I'm overdrawn at the moment, usually I've not got that much money so I'm not living like a lord or anything"
SO THE MYTH ABOUT RICH POP STARS IS LARGELY UNTRUE ?
"Yeah, right. People think that if you're on television it automatically makes you a millionaire with a house and everything else you know, its not true, we're always struggling".
WHAT ABOUT THE USE OF VIDEO, HAVE YOU TRIED ANYTHING WITH THAT YET ?
"Yeah - well we will do, but I think there's also a big myth about video's, like everyone in the business in America thinks that they're the saviour of music and personally I don't think it is because the visual medium isn't as long lasting as a record, you can only watch a film so many times but you can listen to a record thousands".
SO DO YOU HAVE ANY PLANS TO DO VIDEO'S ?
"We do "promo" videos for our singles for TV shows around the world and we do hope to link them all together and put it out on a cassette".
BUT YOU HAVEN'T ANY IDEA EXACTLY WHEN YOU'LL BE DOING THAT ?
"No, I shouldn't think it'll be too long in the future, I mean it'll be quite soon - it's a big market now isn't it?".

UB40 DO QUITE A FEW BENEFITS - WHEN YOU ACTUALLY DO GIGS - BUT WHY DOES IT ALWAYS SEEM THAT THE CAUSES YOU DO THEM FOR ARE OF A LEFT WING NATURE ?

"As opposed to causes of a right wing nature?"

NO. I MEAN THAT YOU DO ANTI-RACISM GIGS...

"Well to be perfectly honest we don't do that many benefi-ts: we do the occasional benefit, we've done er, I dunno, in the last year we've done maybe <u>three</u> benefits - which I don't think is a lot but our benefits tend to be a bit more specific, like we did a benefit for, er..."

THE DEPTFORD THIRTEEN.

"Yeah, and we also did the Liverpool 8 Defence Comittee - they're a lot more specific than Rock Against Racism or CND; because we think that a lot of smaller organisations that have probably had more chance of doing something are ignored because it's not such a big liberal sort of cause, I mean you uniting liberals with CND and Rock Against Racism wheras we tend to be more extreme".

PEOPLE STILL GET THE IDEA THOUGH, THAT YOU DO THINGS LIKE BENEFITS FOR VERY LEFT WING THINGS (L'Pool 8 C'tee etc.), INSTEAD OF THINGS LIKE, SAY, CHILDRENS HOMES - SOMETHING NOT SO POLITICALLY MOTIVATED.

"Yeah well we're a very political band. We work by politics and we return to our politics".

WELL, CONSIDERING THAT YOUR LYRICS DEAL WITH POLITICAL SUBJECTS, LIKE RACISM, HOW MUCH OF THAT DO YOU EXPERIE-NCE WHERE YOU LIVE ?

"Hmm nah, Birmingham's pretty cool actually; compared to London, Birmingham's quite cool. Like everybody's mucking in together, there's quite a good community spirit in Birmingham".

SO THERE'S VERY LITTLE RACISM?

"It exists, like it exists anywhere but it's not as oppressive as it is in certain places, because, I think, people tend to be more friendly in Birmingham 'cos they haven't got anywhere to go out, you know; I mean sometimes when you go out people chat to you in pubs an' that sort of thing".

RADIO AND TELEVISION SEEM TO HAVE PICKED UP ON YOU QUITE WELL - THE ITV DOCUMENTARY WITH UB40 AND THE BEAT, AND THE RECENT RADIO 4 PROGRAMME ABOUT YOU AND UNEMPLOYED YOUTH...

"Both those programmes were cut by the way"...

EDITED ?

"Yes".

SO ALL THE REALLY POLITICAL BITS WEREN'T INCLUDED ?

"No. All edited out".

WHEN I LISTENED TO IT, IT SEEMED THAT INSTEAD OF BEING VERY LEFT-WING AS I HAD PREVIOUSLY IMAGINED, YOU SEEMED AGAINST <u>ALL</u> GOVERN-MENTS...

"I'm <u>so</u> glad that came accross 'cos I didn't think it did strong enough, 'cos they cut out the real..."

I THOUGHT THAT WAS ONE OF THE STRONGEST POINTS ABOUT THE SHOW; IN FACT I WAS QUITE SURPRISED BECAUSE OF THE FACT THAT I HAD ALWAYS THOUGHT OF UB40 AS LEFTIES AND I THOUGHT IT ANARCHISTIC TO SAY THAT THE BAND WERE AGAINST ALL GOVERNMENTS.

"Yeah, well, at least half the members of the group <u>are</u> anarchists, so I'm glad that came accross because the <u>real</u> anarchist stuff where, at the end, we said that we think this sort of thing will carry on (school leave-rs being thrown straight on the dole, etc.) like unemployment and all that sort of thing will carry on while people are living by somebody elses' rules, was cut out. And we said, just stated, that by living to somebody elses' rules you're restricted".

DESPITE THAT, DO YOU THINK THAT THE "MEDIA" WHOM YOU HAVE HAD CONTACT WITH HAVE COTTONED-ON TO WHAT UB40 IS SAYING ?

"I think that first and foremost we're a dance band and the fact that we sing about politics is... really we've got to sing about something, so we might as well sing about politics as anything else. I don't see why we should go out of our way to be trivial about things, which is what we'd do if we were singing love songs, but really we are a dance band and we're in the business of selling records, so I think that the media may have picked up too much on our political side."

WHAT DO YOU THINK ABOUT OTHER BANDS WHO ARE IN THE CHARTS WHO DON'T SING ABOUT POLITICS AND CAN'T IMAGINE WHY ANYONE WOULD WANT TO KNOW WHAT THEIR VIEWS ARE (see Altered Images intervi-ew in issues 1 & 2), HOW DO YOU FEEL ABOUT PEOPLE WHO ARE IN A POSITION TO GET A MESSAGE ACCROSS - AND NEGLECT THAT POSITION - BY FAILING TO DO SO ?

"Well I think that what they (Altered Images) say is crap for a start because I don't think that by being politic-al people aren't going to buy your records because we sell a lot more records than they do, you know; and I think that if we started singing love songs tomorrow we'd still get a lot of people buying our records - we'd still get a majority of people buying our records, so so I don't see how politics can get in our way - it can only make you feel better and it can only maybe put some ideas accross to people who haven't even thought about it 'cos people don't get the chance to think about politics they're too interested in keeping their houses together and their family straight and that sort of thing".

BEING A WHITE MUSICIAN IN A MULTI-RACIAL BAND, HOW DO YOU FEEL ABOUT PLAYING REGGAE MUSIC? HAVE YOU ALWAYS PLAY-ED OR LIKED REGGAE MUSIC ?

"Yeah, well it's pretty

natural, I mean really the white members of the band are victims of circumstance really because of the areas we were born in. When we used to go out as kids, we were too young to go into the city centre to the clubs because you wouldn't get in and so you went to your local dances, and because of the area they were run by West Indians 'cos they didn't get their music on the radio, and so they had a big disco scene going - in fact, they still have. So I listened to reggae all the time. That and Tamla Mowtown."

AFTER A WORLD TOUR AND SEVERAL BIG CONCERTS IN EUROPE, HOW DID UB40 GO DOWN WITH THE AUDIENCES' THERE ?

"Great. There's a big following for it, not as big as England I suppose, but there's a big following, 'cos we're considered a reggae band in Europe wheras we're considered a pop band in England; and we are also considered a reggae band in America I suppose. So you do have an audience - you have a reggae audience. No matter what reggae act goes over, the audience'll turn out".

SO WHAT WOULD YOU PREFER TO BE LOOKED UPON AS - A REGGAE BAND OR A POP BAND - OR REMAIN A FUSION (groan -Ed.) OF BOTH ?

"No I think we're a reggae band because we play reggae, it's irrelavent, we're not trying to cross it with anything, I mean we do play pure reggae but it's not rasta reggae - it's just our interpretation of it - and it's not rock reggae like The Police".

WELL HOW DO YOU RESPOND TO CRITISISM THAT YOU HAVE FORGOTTEN YOUR ORIGINAL AIM OF "SLOWLY EDUCATING PEOPLE TO APPRECIATE DUB" ?

"Well I don't think we have, we were the first band ever to get a dub album accepted by Woolworths (!)"

ER, I MEANT...

"That's true, you know. Now they take a lot of dub albums".

WHAT ABOUT THAT ORIGINAL AIM COMPARED TO THE LAST SINGLE, WHICH WAS IN MORE OF A FUNK DIRECTION ?

"Yeah but that's a one-off thing. Actually that number has been hanging around for quite a while and we did that number on the album and the consensus of opinion of people in the business that we know thought it'd be a good idea for a single, and as the last two singles didn't do that well, a change is as good as a rest for our audience, and we do have to sell records, basically, so we've got to keep doing fresh things".

SO YOU'RE IN IT FOR THE FINANCIAL SIDE AS WELL AS FOR YOURSELF, FOR THE FUN, FOR THE HELLUVIT ?

"Well, yeah, of course, I wanna make money, you know; I've never had any money, never had any chance of having any money so I might as well make it now. So that does colour our views of most things - but basically I don't ever want to work". (Don't we all? -Ed.)

WITH THE RELEASE OF THE

GRADUATE SINGLES ALBUM AND YOUR 'UB44' ALBUM ALMOST SIMULTANEOUSLY, CAN YOU SEE ANY PROGRESSION AND CHANGES BETWEEN THE EARLY MATERIAL AND THE LATEST STUFF?

"Oh I think there's a progression, yeah, I think that we're getting better at what we're doing and that what we're doing is changing as well. I think the new albmm is a lot heavier than the other stuff we've done."

AND IT'S MOVED TOWARDS A MORE FULLY DUB SOUND?

"Yes, yes it is, there's a lot of songs which have got dub backing, rather it just being a song and then dub, our songs aren't; they're something like Black Uhuru are doing, we do take a lot of poimters from Black Uhuru because most of the band consider them to be the best band in the world, so we're obviously influenced by them."

WHICH OTHER PEOPLE WOULD YOU SAY THE BAND ARE INFLUENCED BY? YOU'VE ALREADY MENTIONED TAMLA MOWTOWN....

"Well I listen to reggae most of the time, really that's what most of us listen to...we've got competitions with ourselves where you've got to get the latest releases before somebody else does - mostly with reggae groups. So it's basically what we listen to"

AS A NON*RELATED QUESTION, ON TOP OF THE POPS, ASTRO (I think) HAD A T-SHIRT ON LIKE THE MARLBROUGH CIGARETTE LOGO....

"Enjoy Marjihuana!"

THE CAMERAMAN TRIED HIS BEST NOT TO FOCUS ON IT.

"There's a funny story about that because he wore it in the dress rehearsals (you have about three rehearsals before you do the show) and he was told to take it off. On the second rehearsal he'd put on a plain shirt and when we went to do it, he put it back on again as it was televised - so there was nothing they could do about it! We're always doing that ...putting those shirts on!"

WHAT ABOUT THE TOTP SCHEDULE - DO YOU ENJOY IT?

"No it's shit actually, but it's the largest audience you can possibly have."

BUT PRESUMABLY YOU DO IT FOR COMMERCIAL REASONS?

"Right. It's the most boring thing you can do. It's shoddy and cheap and horrible and miming's terrible and it's so mundane, but you put up with it because its a big audience, it's like inching all a long way...you compromise."

THAT'S HOW BANDS MAKE IT?

"Yeah, you have to keep compromising."

Musicians Wanted

Kent.

MALCOM OWEN wanted for ambitious Ruts type band. Some rhythm or lead preferred. Contact Steve, 14 Dale Road, Newquay, Cornwall.

BASSIST REQUIRED to join ambitious young rock group in Hollingworth Glossop area. Must be good and enthusiastic own equipment is essential phone Kev, Glossop 61894 or 'Andy on Mottram 63887, Who Stones, AC/DC Zeppelin influences.

BASS PLAYER wanted phone 051 487 9844.

MUSICIANS REQUIRED all instruments to form band in Widnes/similar area. Influences Zeppelin, Doors, Hendrix, Bad Co, Lizzy, Whitesnake (not essential) must be willing to work transport helpful, contact: Anno, 35 Fulbeck, Upton, Widnes, Cheshire, Cheers!.

KEYBOARDS AND bassist required

The intelligence of "Sounds" readers seems to decrease more and more each week. A typical example can be seen ringed above. I bet poor Malcolm (R.I.P.) is turning in his grave. Sid Vicious wanted to play bass anyone?

Sent in by Ivor Bollockoff on behalf of the Anti-Necrophilia Campaign. (Dismembered dead pop stars welcome)

Q: Which is the easiest to move, a tonne of sand or a tonne of babies?
A: A tonne of babies, 'cos you can use a pitchfork.

Q: What did one frog say to another?
A: Ribbit.

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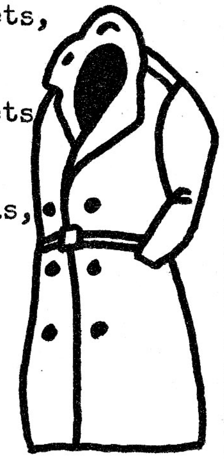

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Q: What's got a hazelnut in every bite?
A: Squirrel shit.

Q: What's black and crispy
A: A burned chip.

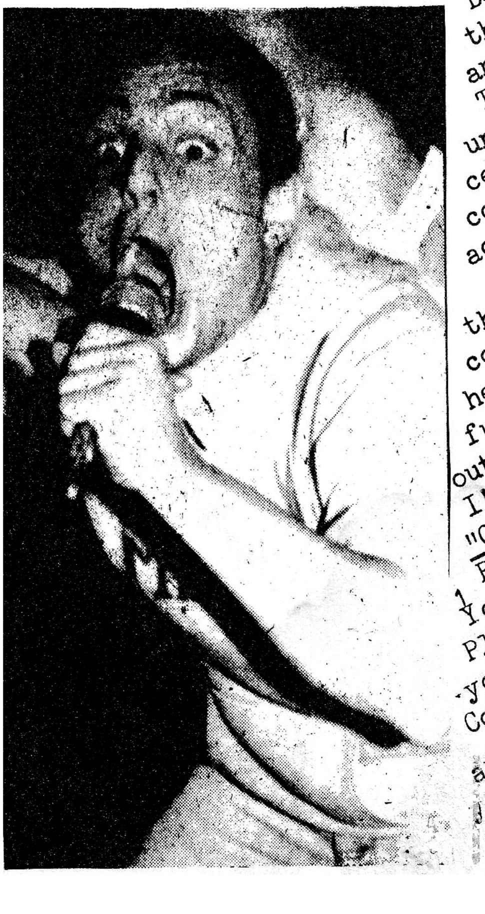
A few years ago, America was experiencing there what we had gone through in the early seventies - a total creative lull in the music scene. Punk created an alternative here which rejuvinated the music scene, but in America (although there were many punk bands) it simply did not have the same effect. There had been an 'underground' movement that was begining to grow, but slowly, too slowly. Then, as if all at once the scene erupted and bands such as the Dead Kennedys came spewing forth. The middle class American punk bands were banished for the twots they were and a new breed showed its ugly head.

Then came the Dead Kennedys first tour of Britain (supported by U.K. Decay) and that was a taste of what was to come. Then came the flood of imports. Black Flag came and toured with the 'Kennedys and their "Six Pack" ep was an instant success. People craved for more of the same. And they couldn't have timed it better as the British punk scene desperately needs a good shaking and got it in the shape of Millions Of Dead Cops.

Before coming to Britain, MDC had released a single under their former name (The Stains) and a mimi-lp , but both were relatively ignored. Then came the tour with the 'Kennedys (plus a few gig's as headliners) and by christ what a reaction!

I was going to head this feature 'Hundreds Of Gawking Punks' cos that's about all the unsuspecting British audiences could do. Jello Biafra had described their music to me as being like 'In God We Trust played at 78rpm' and that's exactly what they're like. They even told me that they'd slowed the pace down to make it more acceptable. Discharge, by comparison, sound like Bucks Fizz alongside these anarcho-punk speedfreaks.

Where most British hardcore bands fall down is that the gig's tend to be just wall's of noise, a place to pogo, get studs ripping into your face - no one goes home any wiser, there's nothing learned from what's gone on. With MDC (or the 'Kennedys) it's different...the bands have a point of view to express to the audience. MDC don't see punk as just another musical style to follow, where you go to a gig, get pissed and try to 'pull a bird' for pleasures of the flesh. They see punk as a social alternative, a means of change. They see themselves as a cog in the wheel of change. They are very politically aware people and are definately not just mere Dead Kennedy clones. MDC (in my opinion) are far more aware than the D.K.'s, they involve themselves with many issues including anti-nuclear weapons and power, anti-police and much,much more. They warn about the dangers of Nazism and stress the need to unite against the common enemy - the State. They are against all centralised power and the sincerity in their lyrics are highly commendable. They seem to question everything - truely active activists.



On stage they deliver a 200mph set of strong protest songs that are, although fast, tuneful with it - which is another contributary factor in why this band are gonna be massive over here. The band seem to care about the whole planet and its future, about people about animals (they are vegetarians) and about the environment in which we live in. To conclude this feature I'll leave you with the lyrics to one of their finest songs -

"Corporate Deathburger"

1 Ronald laughs as millions starve/And profits forever increase/
Your stenching farts as they smile/They say they try to please/
Plastic chairs and fake shakes/To help it all go down/Polluting
-your children with their lies/And trying to destroy your mind/
Corporate Deathburger, Ronald McDonald/ 2) Change from your five
ankles deep in blood/Make it your career, sell millions every
year/ Golden arches and Ronald smiles/ (sorry can't fit any more
or

laura norder.

NO ONE RULES
MDC

Ⓐ

POISON GIRLS

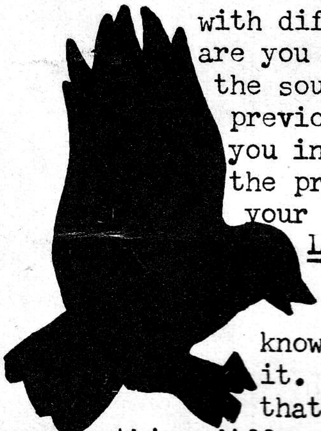
After a fairly long absense from Poison Girls, they have re-emerged with a new album, a new bass player (Chris Grace) and a new sound. We interviewed them at a recent gig in Liverpool. Vi was absent due to commitments elsewhere (had to travel down to London for a radio interview) but the three remaining members took time off for a fairly lengthy interview.

Firstly, were you expecting such favourable reviews of "Where's The Pleasure" ? (5 stars in Sounds etc.)

Lance: "Yes we were expecting them, it was good."

Richard: "It's funny, isn't it? Cos we did that record to make our sound more accessable to people."

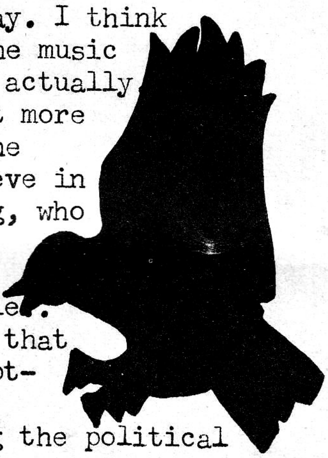
There's a lot of experimentation with different styles, are you displeased with the sound of your previous work? Or are you indecisive as to the progression of your music?



Lance: "We weren't displeased, but we didn't know where to take it. We just thought that it was time to try something different, as we didn't want to get stuck with one style. Also, not to keep giving what people wanted...to do something unexpected.

The feeling, or intention is the same really, but we've said it in a different way. A lot of people who couldn't cope with the sound of our previous stuff wouldn't come to see us, and they're worth talking to as well. If you keep playing the same things, you get into a ghetto, a rut."

Richard: "I don't think that we've ever been a 'thrash' band. We used punk to say we're there, to say we're there and we're doing what we wanna do! That was the essence of what 'punk' was all about for me. I think our records have had that ellement of being diverse. We've always had, like, mock-disco tracks and experimental tracks, and on "Where's The Pleasure" it's worked better by being done in a more sophisticated way. I think the change in the music is really small actually It just makes it more acceptable to the people who believe in what we're doing, who haven't found what we've done before acceptable."



Do you think that being more acceptable musically, whilst retaining the political content will prove to be a successful formula?

Richard: "We're not trying to work out a formula that will succeed, we're just trying to continue what we're doing, but making it go furter by getting in touch with more people ...trying to get into places that we haven't been let into yet."

Do you see it at all as a compromise? It's more commercially packaged etc...

Richard: "We did that deliberatly, so in that sense it wasn't a compromise. We've not done anything that we're ashamed of, and I don't think

it's any less powerful than anything we've done before."

Are you happy with the music press label as being an 'Anarcho-Punk band' ?

Richard: "Well, we're stuck with that one. I am happy with it. They nedd labels, don't they? Cos they're not prepared to find out what actually happens."

As anarchy and C.N.D. have become a sort of saleable commodity and it seems that every band is singing about it these days...don't you think that they negate (to an extent) what yourselves and Crass have done?

Richard: "That's why we're moving on, that's why we're changing. Not because we don't like what they're doing now, but 'they're' doing it now and we were doing it four years ago. I'm glad there are anarchist bands coming up who Crass and ourselves have influenced...it's really good."

Lance: "I disagree with Richard on that. If people are just using anarchy as a saleable commodity, and bands are just using it to furthur their careers, then I think that weakens what we've done. You can't keep saying the same things the same

way, people get fed up with it, that's why there's a track, the last one on side one, that says 'oh no not another bomb song, not another peace march.' There's lots of ways to say things and if bands aren't prepared to take risks, it weakens the whole thing.

We got accused of jumping on the peace bandwaggon by 'Total Exposure' (fanzine), which was a real cheek, cos we actually started it. If you get accused of jumping on a bandwaggon, it really means that you're not sincere about what you're doing."

What was the reason for Bernhardt's departure? (he takes part in the choir on side one though).

Lance: "He simply fell in love and as the woman lives quite a distance from us, he's left to do something that is much more positive for him. He was torn between the too at one point, which must have been really difficult for him."

How did you (Chris) get involved with the band?

Chris: " Through a friend. He told me that they were looking for a bass player, so I went round. I wasn't that interested in them at first. I didn't like punk music much, but I liked the way that the band were progressing."

Going back a few years, what was the reason for the move from Brighton to Epping? Cos you had the Vault and Spittin' Blood Fanzine going there. Have you thought of starting something similar in your area now?

Richard: "It was '76 when we opened the Vault, but Brighton was very small. But a lot of people put a lot of energy into the Vault...we needed somewhere to rehearse and so did many other punk bands. We only stayed there for six months. If we'd have stayed in Brighton, we'd have sorta fizzled. The energy was in the setting up of the place...

Lance: "When we moved to Epping, we didn't try to do the same thing... that's part of our progression, cos, primarily, we're a band. Then we met Crass and started touring with them, and playing in places that weren't

all systems go

necessarily open as venues at the time. That was successful, we enjoyed it, but we decided that, after two years of doing that, that to keep everything alive, we needed to do something else."

Richard: "It's to do with being in situations that are comfortable..... once they become comfortable, you stop to try. That happened in Brighton, it became too cosy and all turned in on itself."

Do you think that Crass have become a little stagnant as a result of being in a comfortable situation?

Richard: "I think they've set themselves a very clear objective. That's fine for them, but it's not what we want to do. I don't think that they want to change because they're focussed on getting through to a certain audience."

Lance: "I think you'll find that they'd say that they've been a bit stuck having become so popular. But the nature of that popularity is a bit suspect really, because, although you get people who are aware of what the band are doing/saying, once you become so popular other people tag along who haven't a clue. Just following another punk band. So then there's a difference between Crass' intention and what actually happens...that's a result of popularity and that's a danger that they're facing."

You've done many C.N.D. benefits and even did a tour arranged by them but what are your views on the movement?

Lance: "It's reaching the point where there's going to be a split (as happened in the '60's) between those for and against direct action. I don't like the 'straight' people in the movement who deal with things in the 'straight' way. I mean you can ride on a tide of enthusiasm, and I hope that the move for direct action will come, cos that's what we support. Like the women at Greenham common."

Don't you think that C.N.D. has become a little conservative?

Richard: "I think it always was, we found that out on the tour last year. Some of the promoters had put on God-Rock bands as support, and we thought 'what the hell's going on'. And when you get taken back to stay at these people's houses, you get driven back in a Masaratti!"

Lance: "Most of them just agree to get rid of nuclear weapons and that's not enough. It's just the middle classes getting scarred about a bomb being dropped on them."

Richard: "For them it's one more step from the R.S.P.C.A. That's a little cynical, but I just wanna say 'what bomb?' - I've never seen one. I don't believe they exist! I think it's all a big con to keep us frightened!"

What tactics would you personally be prepared to use as a group or individuals for the peace movement?

Lance: "I don't think it's practical to isolate an issue like that. To say 'we don't like these bombs', because the system is sick and the bomb's a logical extension. The bomb and the thinking behind it, is the same thinking that's behind the way how we relate to each other. You might ban the bomb...to get the government to send them all away, but what happens at the next general election? The people are the same, they think the same way and there's got to be changes in the way people are. There's got to be changes in the things that people want. The bomb is part of our consumerist society, the latest gadget...the biggest and best so far. The system's wrong and that's why we're anarchists. We try different ways of living together

For instance, the way that we share what we've got, and our songs are about that."

Richard: "People get sucked into the system through their jobs. They have to have things to work for, to justify the reason for working, but it's not worth it!".

....

Publications and records available from Xntrix Publishing c/o Rough Trade 137, Blenheim Cresent, London W.11.

1) "The Impossible Dream" - Poison Girls' magazine. 50p incl p&p. or 30p if ordered with a record.

2) Tropical Depression, a book of poems by Annie Anxiety. 60p inc p&p, or 40p with a record.

3) "ballet bag" a cassette by Rubella Ballet. 2.00 incl p&p.

4) "ballet dance" by Rubella Ballet. 1.25 incl p&p.

5) Chappaquiddick Bridge by Poison Girls. 3.00 incl p&p.

6) Hex - Poison Girls. 2.00 inc p&p.

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8) All Systems Go - Poison Girls. 1.25 incl p&p.

9) Four Formulas by Pete Fender (Rubella Ballet) 1.25 incl p&p.

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VIBRATORS ARE BUZZING AGAIN!

The Vibrators are the latest 'old' punk band to reform, but unlike Screwdriver, Lurkers etc they are definately back as good as ever, althou-gh they are a bit rusty at present.

They showed enough confidence in themselves at a recent Liverpool gig to make you believe that they are back to stay.

With a contract for 3 albums with Anagram records, the band thems-elves don't doubt that they can rekindle the flame.

They are eager to get off on a good footing and with a single and album (which was written rehearsed, recorded and mixed in an amazing 10 days) and a series of successful gig's around the country under their belt they have certainly done that.

I caught them at Dingwalls in Liverpool and the gig turned out to be one of the best 'punk' gig's that I've been to in a long time.

On stage they showed all the enthusiasm and confide-nce that will be essential to carry them through their re-footing period.

Opening with "Wolfman" from the new album, the audience lapped it up and the frenzy of pogoing bodi-es never let up through songs old and new including "Petrol", "Day They Caught The Killer", "Wrecked On Yo-u" and their encore (and final number) "Troops Of Tomo-rrow" which was a significant note to end on.

They sounded amazingly tight for the time they've be-en back together and things can only get better in the future!

They're planning more dates for May, so if you haven't seen them yet, I strongly suggest you do then!

Vibrators circa '77

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